# MAXIMUMROCKNROLL

AUGUST 2017 No. 411 $4.99

## THE PINOY PUNK ISSUE

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# TOP TENS

Some of our contributors' top ten (or so) things we've reviewed this month. For review consideration, send two copies of vinyl, or one copy of CD-only or demo releases to our PO Box. We review independent punk, garage, and hardcore releases—no major labels!

### GRACE AMBROSE

- MORBID OPERA – LP
- ISOTOPE SOAP – Piñata Chaos 12"
- PUSTOSTANY – 2012 LP
- BLUE DOLPHIN – all three CS
- SKIFTANDE ENHETER – EP
- UNA BÈSTIA INCONTROLABLE – LP
- MUTUAL JERK – He's Harmless EP
- PALBERTA – Bye Bye Berta LP
- BENT – Mattress Springs EP
- SKIZOPHRENIA – LP
- HAYES WARING / NUTS! – live

### MATT BADENHOP

- VASTUSTA – Demos 2014-2015 12"
- ISOTOPE SOAP – Piñata Chaos 12"
- LONG KNIFE – EP
- AUSENCIA – ¿Cuantas Vidas? EP
- SKIFTANDE ENHETER – EP
- MODERN WARFARE – LP
- CURRENT AFFAIRS – CS
- PAST – Czarno / Biała LP
- PUSTOSTANY – 2012 LP

### MITCH CARDWELL

- TIMMY'S ORGANISM – live
- SKIFTANDE ENHETER – EP
- UROCHROMES – Night Bully EP
- UNA BÈSTIA INCONTROLABLE – LP
- OBNOX – Niggative Approach LP
- ISOTOPE SOAP – Piñata Chaos 12"
- ZERODENT – Soul Mender EP
- TRAMPOLINE TEAM – 45
- NAG – No Flag EP
- RIchmond Records 45s

### ROBERT COLLINS

- AUSENCIA – ¿Cuantas Vidas? EP
- HÄPEÄ – EP
- UTANFÖRSKAPET – EP
- TØRSÖ – live
- ULCER – Vandalism LP
- ALIMONY – CS
- UNA BÈSTIA INCONTROLABLE – LP
- IMPAIRED – CS
- WALLBREAKER – CS
- SKIZOPHRENIA – LP
- PROVOKE – live

### LAYLA GIBBON

- PALBERTA – Bye Bye Berta LP
- BENT – Mattress Springs EP
- MORBID OPERA – LP
- ISOTOPE SOAP – Piñata Chaos 12"
- MUTUAL JERK – He's Harmless EP
- PUSTOSTANY – 2012 LP
- RACE CAR – B.Y.O.G.K. EP
- SKIFTANDE ENHETER – EP
- UNA BÈSTIA INCONTROLABLE – LP
- UROCHROMES – Night Bully EP

### DAN GOETZ

- FALSE FIGURE – 45
- HÄPEÄ – EP
- MAGIC CITY – Free EP
- FIT FOR ABUSE – both EPs
- TRAMPOLINE TEAM – 45
- ARCTIC FLOWERS – Remix 12"
- MODERN WARFARE – LP
- MORBID OPERA – LP
- SKIFTANDE ENHETER – EP
- LONG KNIFE – EP

### GREG HARVESTER

- UNA BÈSTIA INCONTROLABLE – LP
- GLORIA BALSAM – 45
- PALBERTA – Bye Bye Berta LP
- MORBID OPERA – LP
- PREENING – CS and live
- BLUE DOLPHIN – all three CS
- AUSENCIA – ¿Cuantas Vidas? EP
- JANITOR SCUM – 18 Min LP
- BB EYE – CS
- DYKE DRAMA – LP

## KENNY KAOS

- MAD PARADE – 45"
- NIGHTMEN – EP
- GLORIA BALSAM – 45
- LES LULLIES – EP
- PRISION POSTUMO – EP
- MEXICAN WOLFBOYS – LP
- ARCTIC FLOWERS – Remix 12"
- PLATINUM BOYS – Buzz LP
- NEEDLES//PINS – LP
- CONTROL FREAKS – LP

## CAROLYN KEDDY

- THE CAVEMEN – Band in B.C. EP
- TRAMPOLINE TEAM – 45
- NAG – No Flag EP
- MUTUAL JERK – He's Harmless EP
- CONTROL FREAKS – LP
- THE WHOOSIE WHAT'S IT'S – EP
- RADARMEN – EP
- SKIFTANDE ENHETER – EP
- PHANTOM SURFERS – live
- MIDNITE SNAXXX – live

## RAY LUJAN

*M.I.A.........*

## MARISSA MAGIC

*Blues Down Under....*

## ROTTEN RON READY

- PRISION POSTUMO – EP
- PARTY FORCE – EP
- FRIED EGG – Back and Forth EP
- AUSENCIA – ¿Cuantas Vidas? EP
- ALLERGY – Smog LP
- RAL PHENO – 45
- MORBID OPERA – LP
- THE WHOOSIE WHAT'S IT'S – EP
- THE CAVEMEN – Band in B.C. EP
- SKIZOPHRENIA – LP

## FRED SCHRUNK

- UNA BÈSTIA INCONTROLABLE – LP
- SILVER SHADOWS – Cold Plastic LP
- MORBID OPERA – LP
- JOYRIDE! – Half Moon Bay LP
- P.S. ELIOT – Living In Squalor 12"
- THE MUFF DIVERS – LP
- TRAMPOLINE TEAM – 45
- FRIED EGG – Back and Forth EP
- PRISION POSTUMO – EP

## LENA TAHMASSIAN

- PUSTOSTANY – 2012 LP
- UNA BÈSTIA INCONTROLABLE – LP
- PAST – Czarno / Biała LP
- AUSENCIA – ¿Cuantas Vidas? EP
- SKIFTANDE ENHETER – EP
- BENT – Mattress Springs EP
- PRISION POSTUMO – EP
- JOYRIDE! – Half Moon Bay LP
- SKIZOPHRENIA – LP
- TRAMPOLINE TEAM – 45

## SHIVAUN WATCHORN

- MORBID OPERA – LP
- FIT FOR ABUSE – Psycho Ray... EP
- PRISION POSTUMO – EP
- OBNOX – Niggative Approach LP
- THE MUFF DIVERS – LP
- MUTUAL JERK – He's Harmless EP
- HÄPEÄ – EP
- ULCER – Vandalism LP
- MAGIC CITY – Free EP
- VASTUSTA – Demos 2014-2015 12"

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# ISSUE #411

***The initial inspiration for this Pinoy punk issue came from Aklasan Records, right here in the Bay Area. A record label in name, but in practice so much more, Aklasan is an inspirational force enthusiastically connecting Pinoy punks from all over the world with one another. Their fourth annual festival takes place this August in the Bay Area—if it is within your means, you must attend!***

***Many punks worldwide are aware of the '80s Filipino punk scene, which was one of the first in Southeast Asia. This issue focuses on what happened after the Twisted Red Cross and Brave New World scenes, on what is happening right now. We've certainly missed a lot and this is by no means a comprehensive document, but it's a start. We received much more content than we could fit in these pages. Keep an eye out for it in the coming months. We want to continue robust and consistent coverage of Pinoy punk in future issues of the magazine. If you're a punk reading this who wants to tell your own story, drop us a line: mrr@maximumrocknroll.com.***

***Special thanks to Rupert Estanislao, Joshua F. Castro, Honey Andres, elena corinne vigilia arntz, AJ Santos, Lian Ladia, Agee Linan, Noel Francia, Jesus Gonzales, and so many more for their help in organizing this issue. Maraming salamat and more power to Pinoy punks worldwide!***

Material Support at Migra Fest in NewYork. Photo by Brian Braganza.

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**FRONT COVER:** Namatay Sa Ingay at Aklasan Fest. Photo by Joe Calixto.

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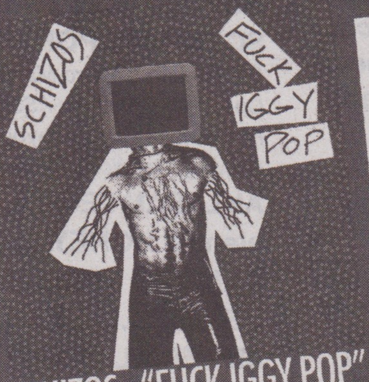


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# COLUMNS

Hi, my name is Geyl. You might remember me from me sleeping on your couch.

First off, *MRR* is my favorite bathroom reading and window cleaner. (Janitorial pro-tip: newspaper is the best for shining glass and metal cause it doesn't leave streaks or flecks of paper.) I wanted to write a letter back in December, then January, or February, or March, etc., etc., but I've only been able to function at an amoeba-like level since December 2nd. The reason being that I survived that fucking Ghost Ship fire / rave where my friends Feral and Cash did not.

**I. Feral**

My friend Feral died in the Ghost Ship fire.

On the night of December 2nd, I was in my living room. Feral was getting ready to go to a rave at some warehouse.

"You should come with me," I remember her saying.

"I'm saving up my party energy for Ships (in the Night). I'm old! I can only do one party a week. Besides I don't know about going to a rave. Is it really a *rave*?" I said.

She laughed.

"Raves are political," she said. I laughed more, but she was serious. She proceeded to tell me about the political history of rave culture. She told a story, which she'd told many times before, about ravers using their sound system as a distraction for some direct-action jackhammer destruction of a highway. She tried to show me footage of the rave in question but we couldn't find it and instead fell into a Youtube hole of Gabber (rave dance style) and Graver (goth-raver) videos.

"OK, OK, stop," I think I said. "I get that raves *used* to be political, but are they now?"

She shrugged. She didn't have to say the next thought, but I did.

"I mean, I get it: the same could be said about any counter-culture that had a heyday of political resistance but then lost it. Are we gonna go make raves a threat again?" I remember making that last joke, because she laughed and I was so pleased with myself that she got that reference.

"Yeah, let's do it. Come with me. You're a totally Graver." She got me pumped, and yeah, it was the possibility of a rave being political that got me out the door, though to be clear, I don't just go to punk shows or goth nights for their revolutionary potential. But who does? The people at Stonewall Inn on June 28, 1969 weren't sitting around a shadowy table plotting gay / trans revolution—they were getting fucking drunk, and cruising and fucking, and doing drugs and partying!

So we got dressed up. I remember her trying on different outfits and modeling them in our front hallway. I remember talking shit on the orange beanie she always wore, and on her black mesh top with the tie-dye bra underneath.

I'm telling you all of this because I want you to know what kind of person Feral was. Like that she had a ridiculous fashion sense. She had that impish ability to rouse the bitterest of bitches to action: to go to a thing, to play a stupid game, to engage in spiritual warfare against nazis, to talk to your ex, to blow up the sun, whatever. I wish I could show you how amazing she was at it, and I am going to try to borrow that ability from her because I want to rouse you to action.

**II. Hey Punx, defend your venues.**

I probably don't need to tell anyone here to do that. I imagine the majority of *MRR*'s readership is made up of the volunteer staff of every local DIY venue that exists. Am I wrong? Are you not currently setting up a house show, or doing your venue's taxes, or doing the door at a bar so your friend's band can play? Are you not already in a struggle to keep a venue un-evicted? Are you not an aging punk rocker covered in bleeding stick-and-poke tattoos memorializing friends and houses that you've lost? Can you complete the sentence "I wouldn't be here if it weren't for __ (insert name of venue/punk house/show space)?"

If I'm right, then you already have a (punk) vested interest in defending underground venues. You already know about the lifesaving power of a space, a fundraising site for orgs and individuals in critical need, you've seen it give meaning to people that struggle to have anything meaningful in their lives, and yeah, sure, you've seen it act as a catalyst environment for political action, however subtle and diffuse.

So I don't have to convince you that these spaces are important. But what I want to do is arm you with rhetoric and inspiration to defend your spaces. Unless I am vastly out of touch with reality (which is possible in my post-trauma cocoon) this is the season of shut-downs. Not just from the city officials / cops / inspectors reacting to my friends' deaths, but also from neo-fascist trolls and the Trump administration.

There were two pieces of news that I heard from other people during the first weeks and months after the Ghost Ship fire that made my blood boil. One was that venues here in the Bay Area and across the country were suddenly under heavy scrutiny or were being shut down in response to the Ghost Ship fire and the second was that online fascist trolls were celebrating this attack. Using my friend's deaths and my trauma and grief as a political tool for further repression makes me want to fucking scream—and I do sometimes—something like: DON'T YOU FUCKING USE MY GRIEF AND TRAUMA TO SHUT DOWN OTHER SPACES! I REFUSE TO LET HER LEGACY BE THIS REGRESSIVE BULLSHIT! PATRIARCHY AND POWER ARE THE SUN AND I AIM TO BLOW YOU UP!

But the agents of these shutdowns don't care that I'm screaming that. The police who do the evictions or "safety" inspections are glad to finally have a reason to kill the spaces that are a thorn in their side. The city officials who pass new fire safety policy are just trying to cover their asses, make sure their city budgets don't get drained by lawsuits the next time there is a fire or similar disaster. I don't think I need to say what the fascist-trolls and Trump fucks want (us dead). My punk "mom" taught me well that "you can't talk to someone while they have their boot on your neck."

I never read what the fascist 4chan trolls said about the Ghostship fire and subsequent crackdown on venues, but I've been told it went something like this: "This is a victory, because DIY venues are left-wing snowflake factories that are used as Antifa organizing

centers."

I generally don't think it's strategically wise to give much weight to what your enemy says, but there is one thing can be gleaned from this whole thing, it's that fascists are scared of DIY venues. And I think they are scared of them for the very reasons that made me want to go to a rave with my friend Feral. Because although most underground music events are formulaic and apolitical, sometimes they are the seedbed for resistance. I don't claim to know the exact alchemy that turns a party into a riot, or a scene into a movement, but I think it's pretty safe to say the space where it happens is crucial to the process.

I think I screamed it before, but maybe I can tell say it slower (and quieter) now: For me this is personal. It's about trying to not have my dead friends' legacy be this series of crackdowns on venues but about something else, maybe something in the opposite direction. If you are even slightly hesitant to fight for your venue because you think, "Oh, wow, maybe it's insensitive to the survivors and victims of the Ghost Ship fire to fight for this technically unsafe venue," please let that go. My dead friends would have wanted you to fight harder, not back down. The Ghost Ship victims were artists and musicians and politicos and lived for the things that happened in spaces like yours.

If you don't feel your local venues are worth fighting for, maybe this is a good time to make them something worth fighting for. It still remains true that white-dominated venues are usually agents of white supremacist gentrification, and male-dominated music scenes reinforce patriarchy. This would be the time to change that.

If all the venues in your area are shut down because of this shit, have a guerrilla show in the park, on a dock, in a graveyard, or in an abandoned skate park. Outdoor shows are my fave for lots of reasons, especially now that it's become hard for me to be inside a cramped venue. Not only are outdoor shows safer in terms of fire, but last time I checked, this is the time to be aggressively disruptive of business as usual.

**III. Anarchist Fire Code**

My dad recently called me (#dadbrag) and said, "We need to develop an anarchist fire code."

I laughed, because I am pretty sure there's never been a string of words that would elicit more of a bratty "You don't understand anarchy, Dad!" response, but actually I think there is something to what he was saying. The state and all its safety patrols are not going to do the actual work of keeping us safe, so we have to do it ourselves. Luckily we are armed with the tools of DI-fucking-Y. If we know how to set up a show, we know how to make our spaces fire-safe. So hey, we need to learn about fire safety, not just to keep our venues alive, but also the people in them. Here are some easy things you can do right now:

– Read your local fire code (not that I have). You can find it on NFPA.org. Obviously there are things in any fire code that are less about lifesaving and more about ass-covering. I know from other city code battles that when you understand the code, it can protect you when they try to shut you down.

– Get some goddam smoke detectors and fire extinguishers. If you know about a venue that doesn't have a copious amount of either, let me know and I will personally buy some for you. That's a lie; I'll probably find someone else to buy them, but call me anyway.

– Walk through your house or venue and figure out where the fire exits are and make sure they aren't blocked.

– In some areas the fire department will do walkthroughs with a promise that they will not report anything if you state that you intend to bring it up to code, but obviously use your own judgment when trusting firefighters (fire pigs) / city inspectors.

– Do the calculation for maximum capacity and post it somewhere.

– Remove "security" bars off the windows.

– Candles: get everyone on the same page about not leaving lit candles in a house, always putting them in a bowl of water, keeping them away from curtains, etc.

–Automatic sprinkler systems are expensive, but they're the most effective. Can you get your landlord to install one? (Ahahahaha.) Maybe you're someplace where they are required/encouraged. Barring that, can you do a fundraiser for one?

– Electrical. Can you find a sympathetic electrician union person? See if they would be willing to come over and look at your electrical setup and fixtures and make sure it's safe.

– Are there any other DIY fire protection methods? I'm sure there are. I've always wondered if tying a bunch of plastic bags full of water to the ceiling would help, it would certainly look cool and keep away houseflies too. I'm sure you can do your own research. Remember: They don't care about our safety, so we have to.

PS. Thank you to everyone who is reading this and helped me through these last six months. Thanks for the broken-heart emojis, money, tinctures, a body to sleep next to, and everything else that helped pull me out of this sludge.

PPS. I started out trying to write about the trauma of surviving the Ghost Ship fire, but it got too…I don't know, perzine? (no hate, perzine's are cool). I mostly want people to know that I didn't jump out of a window; I jumped off a balcony. And I didn't break my leg; it was only sprained.

PPS. Shout out to EMDR, Queens, my emotional support animal, people who don't ask me about jumping out a window, crystal thieves, and the girls with rox in their pox.

See you at (outside) the show!

*—geyl fling forcewynd, (former) scumbag princess of Denver, forcewynd@gmail.com*

**Fuck Yr Brotherhood**
**by Honey Andres**

*"When sexism is the scene, it's hurting more than just mainstream society"*
*—Breaking the Silence, Garmonbozia*

I was twelve when my brother let me listen to the music he listened to. He let me read his zines and created a Myspace account for me so I can check on the bands we listened to. I was thirteen when I attended my first local hardcore/punk show. And then the next. And the next. And a couple more and an eternity of feeling invisible; either I comply with the women punk / hardcore aesthetic or do something high key, if I want to be included in the scene. And besides, I am a girl. The scene is a brotherhood.

My first hardcore punk heartbreak was living in the shadows of my brother. My brother used to play for a couple of bands and made zines. He definitely was the first person, ever, to introduce me to hardcore punk. However, I never attended any shows with him (there were a couple where we were at the same show but never together). People who knew we were related used to call me using his name but adding the word *girl at the end of it. It was either that people wouldn't hang out with me because he was my brother and I was seen as a little girl or they would *because* he was my brother. I felt invisible part one. Part two was when I started making my own zines and giving my two cents about social issues. My intelligence was still attributed to

him.

Feeling invisible and heartbroken part three was when I dated one admired dude from a HC band last year. I came out to the Bane final show with him and the next day, I was showered with friend invites from Facebook. Some people who never talked to me, and who made me feel invisible, suddenly started associating with me. There were even invites of hanging out which of course, required and requested his presence. There was this one time I got into a FB argument with another known dude who plays in a HC band too, who previously had an argument with this person I dated, and upon knowing that I dated him, made him assume that I was speaking out for him, like I didn't have a mind of my own. I started friending more people from the scene yet it made me feel like the friendship weren't genuine. I got into more arguments with dudes I had been trying to hold accountable for sexist, misogynistic, homophobic, transmisogynistic behaviors but it made me more and more anxious. It felt like I'd forever be living in the shadows or in fear. The shadows of dudes I associated with, the fear of dudes from the scene.

Heartbreak number four was when I had a conversation with a woman who fronts a local hardcore band and how pissed off she was that her Facebook newsfeed was full of sexist posts by dudes from the scene or them complimenting women who front hardcore bands as "cute lil chicks" whose angst and anger were too cute, as if their relevance was only accessories to beautify the scene and glorify men.

The scene gave me the most painful heartbreak in the name of sexism and misogyny, compared to what I've experienced from the mainstream society. I often wonder why there are so few girls in the scene. So few queer, nb or trans folks. I wonder why there are less women fronted bands. I wonder why there will be times a couple of women will be around and will suddenly disappear. Or there will be some staying but they're not into addressing the sexism within the scene (never means they're at fault too). I can never expect the scene to be a completely safe, accessible space for women or marginalized folks—even the most radical spaces within the activist spaces or anarchist communities aren't—but people in these communities are always doing their best, working to make it less unsafe and continuously addressing and having conversations about these issues (eg. sexism, misogyny, homophobia, transmisogyny, *gender based oppressions* etc.), and unlearning oppressive behaviors no matter how uncomfortable it is in the hope of creating a genuine community that's built on respect and solidarity and not lip service. This is what I feel to be lacking within the local scene I have. It shouldn't be an excuse that because the scene seems to be apolitical (I would even bet that the scene helps you become politically conscious and that staying apolitical is more about privilege) it is fine to normalize shitty behaviors that perpetuate violence towards folks who are seen to be less relevant or that it is fine to not even try to understand how the violence and oppression we try to resist through our songs or that which we write about in our zines, which we scream angrily about, are present in our own selves and that we are projecting them towards our scene and the people in it. We are becoming our own enemies.

There are dudes who talk to me about these issues and I feel a great deal of sincerity with them as allies, and for this I am thankful, but they're outnumbered by dudes who constantly sing anti-sexism lyrics or claim allyship yet exhibit sexist and misogynistic behaviors and try to justify it. Dudes who went mad about pages preying on young women yet themselves prey on younger women on the scene. Most will play bystander, afraid of damaging relationships with people, with their brotherhood, with hardcore unity, because they think that conversations like this will likely cause fights because it is being too PC, as if political correctness is shameful. People often give a pass to someone who's called out for abusive / problematic behaviors just because it is people they admire, people from their favorite bands (imposing respectability politics) or they were friends with. There will be a couple of women too (because being a woman never excuses a person of perpetuating misogyny too) who will attack me and call me names because what I've experienced seems to be impossible for them and that makes it harder and more painful. Imagine someone writing an article about you calling women like you feminists who gives feminism a bad name. Or that you've been raped because your feminism was so focused talking about consent, bodily autnomy, sexual agency and the like—a spoiler who have so many issues they can't get along with everyone and enjoy "music".

People try to encourage me to educate people by writing or by being less militant when talking / arguing in order to be more effective, but is that really my job? Do I need to fucking calm down when every single issue I am trying to address, which I receive shrugged cold shoulders, come from the same people who shout their lungs out and brag about how woke they are? Do I need to be polite towards people who intentionally cross my boundaries? Do I need to be patient for folks who are unwilling to learn, who are always missing the point because they're dismissive and in denial? Do I owe men education or do men owe me for the violence I have experienced from them regardless of how small it may seem?

Dudes in the scene often label me as a feminazi, a misandrist, an attention seeking bitch with so many issues, yet at the same time it is my feminism that makes most men mistake me for being someone ready to jump in bed with them if they show interest in me. I am tired of these double standards. I am tired of endless justification and excuses and cold shrugging shoulders. I am tired of having to educate. I am tired of your slogans of unity and inclusiveness as if what it actually means is cis dudes gatekeepers and loyalty with your toxic masculine brotherhood.

Men in the hardcore scene aren't woke from birth, no one is, but it is our fucking job to make ourself well aware of wome's issues and it is our fucking job to be critical of ourselves and our actions and behaviors every single fucking day. IT IS OUR FUCKING JOB TO CHANGE, TO UNLEARN OUR OPPRESSIVE BEHAVIORS and it is no one's obligation to educate us of our privileges and how it can be oppressive in an almost impossible shade. The tenureship and friendship, the number of records we listen to or zines we've read or shows we've attended, people we've associated with or what's in our playlist or what we claim ourselves to be—none will determine if we are sexist or misogynistic or not, nor it will excuse us for being one. Women and marginalized folks will tell us if we are, if we cross their boundaries and perpetuate violence against them, if we hurt them. And if we do, stop justifying to yourself that we are not—listen and hold ourselves accountable. There will be feelings of shame and it's okay. Remember that this is what we were making marginalized folks feel for almost forever. Start with admitting that we are not excused from being problematic (we all are, it's what we do about it that makes a difference). When someone tells you that you've hurt them, no matter how impossible it may seem, listen and try holding yourself back from justifying that you didn't. You don't get to determine what the impact of your actions will be, regardless of it's intention. When someone talks about their pain from the scene or the people in it, do not invalidate them just because you didn't experience the same thing. Their pain is as valid as yours.

Let me end this "another angry rant" with a phrase from a writing by Mellow: "Maybe then there can be a community of us. I think we all just want to feel like we belong somewhere and it's especially hard where you can never feel fully comfortable in any established communities. At this point, I know it's not a place I will ever find but a

place we have to make for ourselves. Music is so personal / political." And from the band Lilith: "*Compliance won't be my only option. I won't stand in the back out of your way. Your discouragement won't cause me to stray. Do we really need another club that's all about you? Fuck your brotherhood. This is our scene, too.*"

We just all want to belong, so let's make it genuine, safer and accessible for us.

*(Note: A HC band from AZ named Lilith deserves all the credit for the title.)*

**A short aftermath**

*A version of this essay was originally printed on the essential punk website* Unite Asia. *The following were some of the responses.*

*Those who are into it:*

"The first few lines remind me how others introduced me to some folks from the punk scene. Because I am sadly often introduced as the 'sex of a band's guitarist,' like that can be an excuse for my presence in a gig or an event, as if that's my golden ticket to remain visible. I let this pass too many times thinking these men around me just wanted me to feel comfortable. But associating one towards someone known in the scene should, and will never justify my presence in the scene. Because being part of the scene, even alone, is what I fucking want—known or not. I feel sorry for all of the women who keeps on feeling double standards and invisibility within the scene. Sadly, I most of the time wish I can be part of another scene, probably with younger individuals, because their beautiful minds might be less judgmental. And their views and hatred towards gender-bias might be a little different. And maybe, just maybe, their embrace towards women like me, struggling to fit in the scene, will be able to voice out my thoughts without further judgment and will be considered unlikely, at last."

"It's kind of frustrating to know that even if the '90s was a benchmark for a politically conscious HC / punk community (following the US / Euro influences), we still have to deal with issues that we should've addressed if people were putting the lyrics they have screames to practice. unfortunately, it would seem that the adage of being more than music isn't really true."

"Hello, gud pm. Ang ganda ng article na sinulat mo napaka relevant...Nakakalungkot lalo na kung pupunta ka ng shows then mostly sa mga nagpupunta ay same people na wlang humpay mag post ng sexist jokes sa fb... Kaya nga nawalan din ako ng gana pumunta ng shows. Minsan nagpupunta ako. Nag aalangan lang mag react kc guilty kahit hindi sabihin. Nakacontribute sla. Alam mo un wala man lang silang ginawa...Iba sa knila na sa banda din... Kc iba kasi malaki ing kakayahan na baguhin ung space na inoccupy nila thru their bands pero since hindi ganun ka "laki" ang issue ng feminism sa kanila kc mas may dapat pang pagtu unan ng pansin kuno. Alam mo ang isang heatbreak ko din minsan mga babae na nasa eksena na banda na may internalized sexism or misogyny."

*And those who aren't.....*

**athena August 26, 2016 at 1:34 p.m.**

fuck you fake

**Phillip Peno August 27, 2016 at 6:19 a.m.**

Your article just reads like a bad parody of USA social media identity politics. The fact that you are a narcissistic Facebook troll who spends their whole lives posting endless selfies and bizarre attention seeking rants does not help your cause either.

**hanna October 16, 2016 at 10:46 a.m.**

can't figure out why the post didn't show up. but check this out http://bit.ly/2dkngU5 & http://bit.ly/2eki3Op

couldn't really figure who she is and her hardcore boyfriend. doesn't ring a bell here.

Yet again, I cannot write the majority of this month's column solely about metal. I am writing this column right on the cusp of the one-year anniversary of the Pulse Nightclub mass shooting. As you probably know, the tragedy at Pulse was the largest mass shooting in American history as well as the largest violent crime against LGBTQ people in the states. During their weekly Latinx night, 49 LGBTQ people were murdered and 58 people were injured. This tragic event is the most horrific as well as the most visible representation of the way homophobia and transphobia affect the lives of queer people.

The morning after the shooting happened, I was horrified over the news. As reports about that night came in, I anxiously awaited updates about the people who lived and those whose lives were lost. I grew up about an hour away from Orlando, where the massacre happened, and knew many people who moved to Orlando right after they graduated from high school. Some of these people were queers who were in the closet while they were in school and who used their move to come out. Would any of them be among the list of victims? At the end of the day, I knew none of the people that were injured or killed, but it didn't make the event any easier to process. There were still almost a hundred people whose lives were permanently changed by an extreme version of the same bigotry and hatred that queer people experience every day.

That evening, my upstairs neighbor Hank came to visit. Hank is an out trans man almost fifteen years my elder and has been a pillar of the queer community in Tallahassee for years. During the time I've known him, I had never once seen him afraid to deal with anybody who echoed homophobic or transphobic sentiments. But the night after the shooting, he was afraid. He said he had thought that this level of anti-LGBTQ violence was in the past. Hank believed that people of his age group and older had helped society progress beyond this level of discrimination. Hell, queer people had only just won the right to marry. Now, he wasn't sure if that progress truly meant anything for LGBTQ people. Would bigots feel more comfortable expressing themselves openly again? Would there be more shootings in the future? We were scared shitless and absolutely devastated.

Inadvertently, the Pulse shooting forced me to confront a lot of big personal questions. Less than a month after the massacre, I was experiencing very strong dysphoria. In the past, I had been able to push it away my dysphoria and to deny that it existed. But that night, it made me so uncomfortable that I went on a walk at around midnight to sort my feelings out. I found myself walking near the Florida capitol. When I was near the building, I saw a series of state flags planted in the capitol's lawn. As I got nearer, I saw photographs and plaques. It hit me then—this was in memoriam of all of those who whose lives were lost at Pulse.

Before I even got close enough to read the plaques, I broke down in tears. These people were killed for being queer. They died, I thought to myself, for being just like me. In that moment, I knew that it was a fear of violence and hatred that kept me from confronting my dysphoria and my gender identity. I decided that cowering and hiding from my queerness would ultimately help bigots normalize their homophobia and transphobia. I realized that for every out LGBTQ person there is, the more we combat traditional gender roles and compulsory heterosexuality / heterocentrism. And to tell you the truth, the fight since then hasn't been easy, but it has been one of the best decisions I have ever made.

Even a year after the Pulse shooting, there

is still plenty for queer people to be afraid of and to fight against. Transgender people, in particular trans women (and especially transgender women of color) are still being killed for their gender identity. Transgender people experience disproportionately higher rates of sexual assault and abuse than the rest of the population (by one estimate I read, 66 percent of trans people are survivors of assault and abuse). There is always the threat in Donald Trump's America that many of the rights that LGBTQ people have fought for will be taken away by the conservative government. Even on the federal level, queer people can be denied housing and employment, as transphobia and homophobia still define many of the ways that cisgendered and straight society interact with queer people on a daily basis. And this discrimination becomes even harsher when combined with race, age, ability, and a number of other factors.

Pulse has illuminated our need to resist anti-LGBTQ discrimination. There are a number of ways we can do this (especially with groups!) but the best way to do so on your own is to normalize queer experiences in society through our own empowerment. To do this, LGBTQ+ people must be out and public and do all of the same sorts of activities that cisgender and straight people tend to dominate. That includes all sorts of things such as writing, protesting, making out, playing sports, and yes, even playing in bands and going to shows. Of course, this sort of resistance can use the help of allies as well. If you aren't queer, then call your cis and straight friends out when they express bigoted comments. And always listen when your queer friends call you out. Here's to fighting bigotry for the next year and for all the years to come.

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I realize there is absolutely no good way to transition between discussing the Pulse shooting and my reviews of recent metal releases. So I'm not going to try. Here are some recent metal releases that I've been listening to:

**ELDER – *Reflections of a Floating World* 2xLP(Armageddon):** Although they may be better known for issuing a bunch of DROPDEAD records, Armageddon has released their fair share of doom metal release, including MAGIC CIRCLE, the BODY, and ELDER. ELDER is easily the most popular metal band on the label, and it's easy to see why. Their stoner jams don't rely on the same shitty detuned blues riffage that bands like ORANGE GOBLIN or KYUSS use. In fact, this is their greatest strength. They have the ability to imply that sort of bluesy groove through the melodic interplay of their guitarists. Despite the plethora of smart riffs, this album feels entirely too safe to be a metal album. The riffs, while diverse, aren't heavy, and the album doesn't really rock as hard as it could. It won't surprise me if one day this band breaks and becomes as popular among the craft-beer crowd as the SWORD or RED FANG.

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**THE RUINS OF BEVERAST – *Exuvia* 2xLP (Ván):** As the solo project of Germany's Alexander von Meilenwald (ex-NAGELFAR), the RUINS OF BEVERAST explore a particularly beautiful (and crushing) combination of atmospheric black metal and doom. Their fifth album will not let down any fans of the bands typical icy mood. However, there are almost no moments of relief from the singularly dark atmosphere that hangs like a shroud across the album, even in the moments of calm. Whether or not a person will like this album totally depends on if they can appreciate its consistent otherworldly grimness. With a runtime of well over an hour, I found it to be a bit much to handle at once.

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**SKÁPHE – *Untitled* CS (Mystískaos / Vánagandr):** Now *this* is mood music I can get behind. SKÁPHE is the collaborative project of Pennsylvania's Alex Poole (ESOTERIC, KRIEG) and Iceland's D.G. (MISÞYRMING, NAÐRA), both of whom have their hands in incredible black metal projects. This EP (their third release) is one 22-minute track of sheer madness. *Untitled* covers numerous moods, from eerie soundscapes to a hyper-aggressive blasting attack. However, it is the more sluggish moments that really gripped me, with their singularly dissonant and hellish atmosphere. This would be excellent music to play outside of your house on Halloween.

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**BLACK DEATH – LP (Hells Headbangers, originally issued 1984):** Holy shit, this record fucking rules! BLACK DEATH are often credited as one of the first (if not *the* first) all-Black heavy metal band. Forming in 1977 in Cleveland, Ohio while the members were in high school, it took BLACK DEATH years to get the attention of a record label. By the time their lone LP was issued by Auburn Records, they were a well-honed machine. Their self-titled album is an under-appreciated traditional heavy metal masterpiece, and hopefully this reissue will get them the recognition they deserve. Put this on your shelf next to your JUDAS PRIEST, MERCYFUL FATE, and CIRITH UNGOL records.

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**LOSS – *Horizonless* 2xLP (Profound Lore):** Do you feel miserable? Are you processing grief? Do you feel utterly alone in this world? If so, please avoid this album. The second album from Nashville's LOSS is a masterpiece of funereal doom and is an incredible downer of a record. Never once varying its plodding pace, *Horizonless* manages to compress a large variety of ideas into each of song without ever once giving any sort of glimmer of hope. Hell, there are even acoustic guitars on this record! Fans of MOURNFUL CONGREGATION and even BELL WITCH should flip their shit when they hear this, but it might be a bit too slow and moody for fans of stoner metal.

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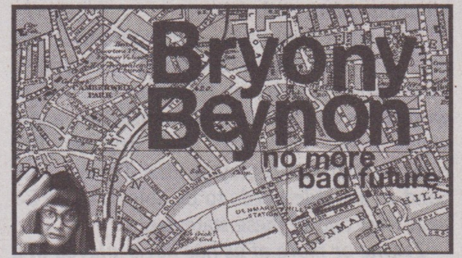
**CLOUD RAT / DISROTTED– split LP (Dry Cough / Halo of Flies):** Before this split, I was pretty familiar with CLOUD RAT's sound. However, this split with the Chicago sludge group DISROTTED blew me away. Instead of their usual two-minute-long crusty grind tracks, CLOUD RAT opts for an eighteen-minute epic, which is more diverse than most of their other material, opting for lengthy sludgy excursions punctuated with their more typical crusty sound. DISROTTED features members of SICK / TIRED and KUNG FU RICK, but sounds absolutely nothing like either of those groups. Rather, their massive song on the split is incredibly droney sludge that would make CORRUPTION and ASUNDER proud. Their side is a bit more monochromatic than CLOUD RAT's, but it is easily a hundred times heavier. I love it, but I can imagine a lot of you punks would prefer to hear something shorter and faster.

*Hit me up if you have any demos or if you want to talk about your queer experiences. I'm all ears. Deathpoemrecs@gmail.com*




**PART II**

I'd been booking gigs and playing in bands for a few years, but still felt like my city was adrift in an endless swirling feedback loop which seemed to shut down possibility at every corner. So many gendered expectations! A super-limited scope of "acceptable" bands! Boring! Thinking back to my list of excuses for not attempting to make my own noise prior to stepping over the line and getting into it finally, I knew that something had to give in order to create some real space for the shy, the freaked-out, the clueless, the dabblers, the "Oh, I used to play once," the uncertain, and the terrified.

Punk's untapped resource for cool new

ideas—people who aren't busy doing ten bands! They haven't spread their ideas super thin already! Everyone you meet is a potential bandmate! I wanted to build momentum around the truth that it was, at some point, everyone's first time. I wanted to celebrate demystification and spread the secret I'd been handed by a select few dreamy angels: anyone can make music. Punk is a weird archipelago that simultaneously fetishizes lack of skill while silently judging genuinely raw and intuitive players. This is more or less of an issue depending on which sonic cul-de-sac you operate in, of course, but fancy shredlords playing at ineptitude is my number one bugbear. You played yourself, riffmeister.

Hey. But. What if there was a space where you *had* to be new to your instrument, and / or a marginalized person in order to play? What would a gig feel like where there were no "seasoned" musicians to measure yourself against and an atmosphere of unconditional "you can do it"?! What if instead of being mystically inaccessible, workshops could show you the basics of guitar, drums, PA operation, or keyboards in an afternoon?

In 2013, First Time's The Charm was taking off in Philadelphia, and your dearest content coordinator Grace and I were in the early stages of our world-dominating friendship that began while she was living in London. Not Enough Fest had started in Portland and spread to New Orleans, I think, and I knew supergenius zinester Osa Atoe had been involved, so I had a peripheral awareness that these projects were doing some good in the US of Eh. These were gigs where bands that all contained women, trans, and queer people would play their first gigs. I wanted try and piggyback these ideas, to see how London would receive them. These were scenes with a much stronger presence of organizers, and I had my doubts that anyone would be interested.

I thought I might as well try to mimic these amazing initiatives and see what could happen. First Timers was born! The idea: a season of workshops and socials that culminate in a gig, where every band plays their first set. The rules: to sign-up to play at First Timers, your band as a whole needs to be able to say YES to at least two of these statements:

*1) One or more of us has never played in a band before.*

*2) One or more of us identifies as one (or more!) of the following: woman, trans, non-binary or gender-nonconforming person, LGBTQIA+, person of color, person with a disability (visible or nonvisible)*

*3) One or more of us is playing or doing something in this band that they have never played or done before.*

In the first year of trying this out, I didn't explicitly include people with disabilities as one of the criteria, because I was pretty sure I would struggle to find an amenable venue with flat access for something of this scale and worried endlessly about encouraging people to start a band who might find the venue I could afford to secure to be totally inaccessible.

Of course now we know that these extra barriers make it even more important to be explicit, which is also thankful testament to the discourse opening up so rapidly now that the opportunities are there to engage and platform new voices and bands. Similarly, I was unsure how best to phrase "people of color" in way that British punks would chime with, and whether I should even speak to this as a white organizer, which is funny given that that in five years this has now become everyday terminology in the UK.

Incredible Black feminist punk band Big Joanie used the 2013 First Timers to bloom into existence in 2013, and it speaks volumes that the only (public) backlash I saw related to First Timers was when Steph, the guitarist of Big Joanie, put a call-out for other Black women punks to start a band. Many internet white men and women complained that they wouldn't be able to insert themselves in this space. The idea that this band was to be intentionally about, for, by Black women was just unacceptable to them. People claimed reverse racism and all sorts of other petty rage, which was thankfully challenged. It was a clear reminder about keeping an eye on where and when backlash is applied and who experiences it as opposed to who is "allowed" to step up and claim space without reprisal.

Big Joanie's influence has truly travelled right around the world and I'm incredibly honored to reflect that they first started at First Timers! Indeed, in recent month, DIY Space for London has hosted Decolonise Fest, a fest by and for punks of color organized by some members of Big Joanie, as well as the In-Sight Weekender, which focused on access and disability in DIY. How times change. Progress swings forth like a beautiful wave.

So many people have said to me that their lives have changed as a result of starting a band, whether directly for First Timers or just propelled by the culture of support that has been growing steadily in recent years. Grab it and run with it! On good days, it feels like the naysayer chorus is just a distant hum these days. We are not done, though.

My logic was utopian: If there were a long list of new DIY bands of every possible genre, then surely no one would be able to get away with booking super-homogenous line-ups without being blasted into submission, lest their obvious sexism be spotlit, right? Not exactly. While things have progressed amazingly five years on, and there are now DIY bands led by women, queers, and people of color of all genres cropping up all over the country, there is still a lot of gatekeeping, social capital wars, and general elitist bullshit.

Still, if this much can change in a few years, imagine if we set our minds to seizing the means of production! Recording studios and pressing plants are the next frontier. Book Your Own Fest in Olympia was a beautiful example of crashing the gatekeeping of gig-booking and playing the troglodytes at their own game, too. Beautiful stuff.

What have I learnt from First Timers? To change things, we have to change culture, and to do that, we have to create something positive that people can participate in. Oh, and don't try and run a two-day festival full of people who've never played in bands before by yourself—you might die. Get people on board with technical skills and ask them to explain their logic and share their abilities! Get pals together and make it happen in your city! Link up with those who might be doing similar stuff locally, even if it is in a genre you don't care for! Resist gatekeeping!

The impulse behind starting First Timers was related to wanting to start DIY Space for London. FT2013 was a benefit for the as-yet-unfound space, a place of unrealized possibility. Then there was a gap while we took care of the small matter of finding a goddamn building. FT2016 took place within those walls we built at the real, existing space and it felt very special indeed. I was overjoyed when a new collective primarily formed by people who had started bands for previous First Timers asked to take up the mantle when I moved to Australia. They did an incredible job with FT2017 and put on more than two full days of bands' first gigs, plus an entire season of amazing workshops on everything from synths to songwriting.

2013: The Ya Ya Band, Headline Jar, Yeast Extract, Here for the After Party, Big Joanie, Tilted Acres, Kin Shot, The YuckerFlats, Primetime, Irn Bruise, Pukeahontas, Queerocious.

2016: Lads, Slags, Professor Mooncup, Scrap Brain, The Mooncubs, Life! Death! Prizes! Twink Caplan, Party Traitor, Charmpit, Slab City, Clammy Hands, Shitfone, The Tan, Eden Eden Eden, Charm Offensive, Side Eye, Threat Level Midnight, Bulky Waste, Unapologetic Bitches.

2017: Macadamia Sluts, Downlands Cancara, Magpie, Hysteric, A Film By Kirk, Lane, Panic Pocket, Strong Arm, Secret Power, Cysta Cysta, scared of commitment, Whitelands, Cutlery, Bitch Hunt, Lizard Horse, The People That We Like, Technocrone, FishandTanks, Soft Sevens, Blood Moon, KINSINSKINS, Les Putains, fatberg, Peelers.

Next year: Your band!

I've been spending time building resources to help others who want to run a First Timers in other cities and countries, which are up at firsttimers.org. There is that old saying "Each one, teach one" which I think works equally as "Each one, realize there is nothing to be taught that you cannot figure out yourself, or with a few YouTube tutorials and some time."

*More at firsttimers.org*

*"OK, boys and girls, one two, one two three four."* Thus begins one of the best-known and most enduring classic Dutch punk records. IVY GREEN was one of the bands that emerged in the late '70s and mixed the energy and anger of '77 Punk with the classic amped-up rock and roll sounds of the original '50s rock and rollers and '60s garage rock.

IVY GREEN presumably took their name from Helen Keller's birthplace in Alabama, or perhaps from an obscure Shakespeare reference. They got together in 1975 playing primitive rock'n'roll, and when punk exploded, their music and vision fit perfectly with the new movement. Looking at photos of this band, they look like they might have been a few years older with a bit more experience, but I can't say for sure. It is notable that two of the guys in this band had moustaches, which was pretty rare in '70s punk. They had some great catchy punk songs with some serious influence from '50s and '60s bands, such as chanting *"wap shoo wap, wap wap shoo wop"* in their big hit "I'm Sure We're Gonna Make It" which kicks off their essential 1978 LP.

This LP and the single that preceded it are top tier for '70s punk. My favorite song is "Another Subculture Going Bad," which, aside from being a great track, is kind of amusing from today's perspective as they were bemoaning the decline of punk in 1978 just two years after it began. Had they stuck around, they would have been in for a lot more decline in the years to come. However, it is a testament to enduring power of that music that we, as reasonably informed members of a subculture that has been going bad for almost 40 years, are still listening to it today.

IVY GREEN put out some pop / rock records later, and I listened to a few tracks online, but it wasn't my thing. The 1978 LP was recently reissued with the 7" tracks as bonus tracks. It should not be hard to find, and is a bargain at any price.

The KIDS are from the Flemish part of Belgium, and along with CHAINSAW, were one of the first punk bands in Belgium. They formed in 1976, reportedly from an ad placed in a local paper. A few years ago, I had the opportunity to reissue the KIDS landmark self-titled LP from 1978 along with Sonik Records of Montreal. At that time, the KIDS came over to the US and played at Chaos in Tejas. Seeing the KIDS at that Fest remains one of the most memorable shows of the last few decades for me.

I remember telling a lot of my friends how excited I was to see the KIDS and many of them stared back at me blankly and asked "Who?" I'm not sure how well this band is known in Europe but until recently they were almost completely unknown in the US. Outside of a handful of record collectors, most people had never heard of the KIDS, despite the power and glory of their LP. This is even more confounding because the KIDS's LP was on a major label, Phillips, although it appears it got little distribution outside of the low countries. In fact, like a lot of Belgian and French punk bands, the only place in North America the KIDS seem to be well-known was in Quebec, where there is a cult following for old Belgian and French punk that remains almost unknown elsewhere. Only in Montreal will you hear bands cite their main influences as the KIDS, RAXOLA, and HUBBLE BUBBLE. The KIDS are little better known since the advent of the internet and the easy spread of music online, but I am still often amazed how many people who know a lot about hardcore punk don't know this band.

The KIDS had a sound that was fairly unique for its time, mixing '50s rock'n'roll with a very stripped-down back-to-basics approach that was one of the hallmarks of early punk. This back-to-basics approach was of course a reaction to the overblown and operatic rock music of the day, which featured keyboard players, string sections, and elaborate light shows. However, while many bands aspired to go back to rock'n'roll's roots as a wild and rebellious youth movement, only a few really captured that unique sound. This reaction against overblown rock had been going on for some years already, with blues and pub rock bands; much of the early punk sound comes more from a mix of STOOGES, DAVID BOWIE, and pub rock.

Like IVY GREEN, the KIDS seemed to look further back than the last few years to find inspiration from the sounds of LITTLE RICHARD and CHUCK BERRY rather than MICK RONSON and MARC BOLAN. Indeed, the opening track on the LP is not "This is Punk Rock," it is "This is Rock and Roll." This record melded the energy of '50s rock with the big beat of the SONICS and of course remains a great '77 Punk record. Catchy hard-driving tunes fill up an all killer no filler LP at a time when most bands only had one or two good 7"s before leaving for New Wave or whatever. The KIDS also had a few great 7"s and their second LP is pretty good as well. But like most bands of the era, they softened their sound as time went on. The first two KIDS LPs are back in print on Radiation Records of Italy and should be easy to find.

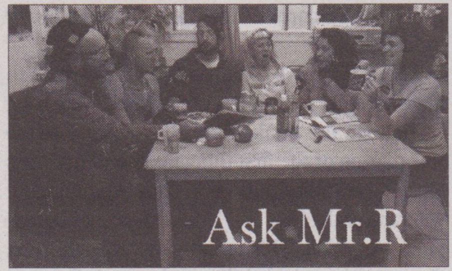
The PACK is a German band that seems to have a bigger cult following in the garage rock scene than the punk scene. If you look at the record, one of the first things you will notice is these guys look pretty old. They were already veterans of the '60s and '70s rock scenes before punk exploded. This means they brought with them some musical ability and some influences that may not have been present for the younger punks first picking up guitars after hearing the CLASH and the SEX PISTOLS.

If you believe the liner notes on the Incognito pressing, the guitar player for this band was in the French Foreign Legion and was a pimp in Berlin before launching his punk career. Even less well-known than the KIDS or IVY GREEN, the PACK had some great hard-driving punk heavily influenced by '60s garage rock bands. Their stripped-down sound was too raw for the studio. They reportedly went to record in a proper studio and were unhappy with how produced the tapes sounded, so they set up and re-recorded their LP in an abandoned bomb shelter.

This LP does sound like it was recorded in a bomb shelter: it's raw, primitive rock'n'roll. It's said the band was rejected by the punk scene because they were considered old retreads from the '60s scene. They have a great single, "Come On," which seamlessly mixes snotty punk with '60s garage and sounds a bit like SLAUGHTER AND THE DOGS. The PACK's killer LP came out in 1978 on Vinyl Records. I love the photo on the front cover of it, in which the band poses in what looks like a subway station in front of some abject vending machines. They look terrible and they don't give a fuck.

This contrast of wild rock'n'roll with the banal consumerism of the '70s is one of the big drivers of the early days of the movement (espoused most deftly by X-RAY SPEX). The PACK has the snotty attitude of punk rock, but the beat and drive of SONICS, the SEEDS, or the STANDELLS. As a result, I feel like this record has gone under the radar as a punk record, and has more of a cult status in the garage scene, but the lyrics and attitude put it over the top in the realm of punk for me. This record was reissued by Incognito in the '90s and recently by Ugly Pop, and should be easy to find at a good price.

I suppose if punk had never taken off, some of these guys would have existed under the radar playing stripped-down rock music just without a moniker or movement to put them in context. This was clearly a trend in places as diverse as Germany, Belgium, Holland, the UK and the Midwestern USA in the mid '70s. But it took the media frenzy of UK punk to bring the movement out of the basements and bomb shelters. .




*I don't think anyone should take advice, but there are probably a lot of things for the punks to talk about, and we might as well do it here. Think of it more as an opinion column, though. And if we need a tagline for that, I hope it can be something as vague as, "A column for people who are intrigued by subtle differences between 'the punks' and 'the punx.'"*

**Dear Mr. R.,**

**My question comes to you in the curl of a wave that rolls to shore in perpetuity, crashing onto the beach of our minds as it surely has since the dawn of monogamous society, screamed into the void for the ages, those past and those to come. I ask you, on behalf of anyone involved in any social scene who is dealing with the aftermath of a breakup: how do you share space with an ex at a show? What if this person won't hear your boundary requests because this person perceives those requests to be you hoisting your emotions onto them? Is "the right thing to do" to share information (whether you plan to go to a show where they will be) out of what you perceive to be respect of the other person, despite the fact that they may interpret it differently? Does worrying about this merely perpetuate a pattern of putting the other person's needs before your own? Does it even matter, since whatever I do will be the wrong thing? Should I just go to the skate park and forget about it? Pick up my guitar and put my energy into something else? Hey, do you wanna start a band?**

**Yours,**

**Miss Understood**

Starting a band is obviously a great idea anyway, and one of the best ways to say "I'm going to be at the show tonight" without having to make any actual contact with someone is by just being on the flyer for the show. So, yes, you / we should probably do that!

But I'm not completely sure what your ex means by "hoisting your emotions" onto them when they're trying to avoid hearing you talk about your breakup boundaries. It sounds maybe like they might not be in the same style of emotional turmoil as you are. Barring the option that they are an emotionally dismissive, scumbag-ish, possibly vengeful type who just doesn't *care* about what you're feeling (which would also change the premise of this question from "how to coexist at shows and share information out of respect" to "how to keep this fucked-up person out of my life for good"), it could be that they don't have the same need to be separate that you do. Could it be that they're prepared to start dealing with the awkwardness of sharing public space? Or that they don't want to ever have to deal with the weirdness of planning it all out and dividing territories or inevitably friends?

At least if they have expressed a desire to not hear or discuss the topic at all for whatever reason, then you don't have to worry about whether you are doing the right thing by sharing too much or too little information. *You're a free bird.* There is no "right thing to do" debate for you now. Just go wherever you want to be and only worry about how *you* feel when you're there. And if you are still having a hard time not being fully disclosed even though you have your ex-partner's permission, try to remind yourself that even when you're not talking to them, you still live in an age where you can't help but pass on the information anyway. I mean, looking at social media will usually tell both of you guys whether one of you is going to be somewhere or not, regardless of whether you even wanted to know anything about it in the first place. You can just mark yourself clearly as GOING or NOT GOING or whatever and then you can pat yourself on the back for having done a good job of transparency.

Feel free to take the time to look too, and plan the course of avoidance that makes you the most comfortable. But if you really wanna be somewhere, just be there. If you're not as ready as they are to run into each other in public, you can take it as slow as you want, but remember that the first couple of times are probably going to be fully awkward no matter when they actually take place, whether you do it right away or wait a few months for some of the hurt to subside.

Pre-game: If you ain't trying to make friends right away, this is going to be the typical scenario for what will happen for like, the first month after the breakup: You are both at the same show, you're kind of noticing each other while pretending not to be noticing each other. Somehow you manage to stay on opposite sides of the room from each other the whole time, as if you were in an ever-spinning circle pit that no one else can see. You'll either end up waiting to say hi to someone who is too close to your ex's side of the room or you will end up over-exuberantly saying hi to someone too close to your ex because you are *obviously fine.* Your friends are a little bit uncomfortable. One of you will probably end up leaving early, one of you might cry, you might leave together and fight or have sex. End scene!

Sure, it's awkward now. But what are you gonna do, start dating squares?

*Call or send a text to 510-585-HELP with all your questions, opinions, tips, and whatever else to be answered within the pages of* Maximum Rocknroll! *Or send an email to askmrr@mail.com.*

**DISABILITY JUSTICE PRINCIPLE NUMBER TWO: LEADERSHIP OF THE MOST IMPACTED**

*"We are led by those who most know these systems."*
*—Aurora Levins Morales*

There are these idols of my youth. Is the entire period before Saturn returns considered youth? I feel old at this moment but also like a baby learning to balance. Whatever. These figures are gods. But they are also uniquely marginalized. They take the form of floating faces, sometimes possessing bodies, sometimes just expressions and gestures. They even take over my fucking face! Like when you're talking to someone, do you simultaneously inhabit the core of, the edges of, and the air just near and above your body? Allowing you to see certain angles of your face when you respond to someone? Or is that just something anxious, crazy people do? Or are you crazy too?

I used to think that the people I idolized were a way to avoid my own condition. Be that my Blackness, my crippledness, my queerness, my transness, my craziness, my imperfection, my impurity. My lack of access. My feeling of helplessness created by this lack of access. But that has not really been the case. The impetus to cover my own face with others' faces may or may not be a desire to be turned on or inspired. But I haven't always been avoiding myself. Unconsciously, I have been leaving a trail of clues to find my way home. Breadcrumbs or shells, back to myself and the space I want to be in.

For example, there's my first crazy person icon, Jennifer Schecter of *The L Word.* She was onscreen as I started writing this. It

was probably my eighth time watching the show's sixth season all the way through. This time the excuse was showing it to my dear friend / family / housemate Kate for the first time—always a partially enthusiastic, partially painstaking rite of passage for gays. In the episode, Jenny and her very brief date Glenn, who is a marine life researcher or something, are pretending to look at a neon blue tank of manatees, about whom Jenny supposedly wants to write a short story. (She is not really writing about the manatees. They are a metaphor.)

Jennifer Schecter does the manic pixie dreamgirl trope one better—she is more of a manic golem nightmare girl. People love to hate Jenny, even going so far as to rock "I Killed Jenny Schecter" shirts. (Spoiler alert: she is murdered in the show.) I'm pretty sure people love to hate her because she is crazy, with emotionally manipulative coping mechanisms and sometimes vast personality shifts, and because she is a femme—two things which are rarely rewarded in this world, even in the radical or punk world, unless someone is carrying out the wishes of a mean man. Jenny is a childhood trauma survivor who potentially has PTSD or dissociative identity disorder or something more celluloid and abstract, but nonetheless there are roots to her behavior. This fact doesn't necessarily make her easier to date. Hell, I'm pretty sure knowing why I'm crazy doesn't make me easier to be around when I'm having an episode either, but I think—I think—compassion does wonders.

The definition of compassion (go with me here—I am probably more of a rural than an urban or Oxford dictionary) is educating yourself about someone else's experience, and investing yourself in it while still understanding that it is not your experience, but merely a tank of life you can get very close to, that you can learn and care a lot about. My compassion for Jenny doesn't make me excuse all of her frightening or abusive behavior. But it does help me love her. And it does help me love myself. Sometimes my face becomes her face. I know I have studied and memorized some of her expressions to the extent that her facial vocabulary has been partially absorbed into my own. I know I say, "You did?" now exactly like her almost every time. And she says it somewhat like Audrey Hepburn or Natalie Wood. Right now her wide-eyed snub nosed toothy face is responding to being told that seals are really much better communicators than manatees.

Even I, as huge a fan of seals as I am of Jennifer Schecter, didn't know that.

The styles of seal calls vary intricately across the species. Seals have adapted aptly to their individual environments. Just as humans can harmonize with one another at different pitches, hundreds of seals can manage to make their own voices distinguishable to mates, allies, or family members while calling, grunting, whispering, or singing in unison.

I have been mildly obsessed, lightheartedly haunted, if you will, by selkies. Selkies are a legend, or a people, of Celtic origin—sort of fae of the sea. I don't know if they're always femmes or female, but given the flak they get from men, I would assume they are never men, unless old-timey stories possess a kind of nuance we lost somewhere along the way.

Selkies are like mermaids, except without Ariel's dilemma: they are able to swim in the sea as seals and walk on land as humans. The catch is that in order to become humans to traverse the land, they have to pull off their sealy skins and hide them somewhere. They hide their skins because if a human finds one, they have the potential to exert absolute control over that selkie, keeping their skin away from them to extend their time on land. Even though a selkie can adapt to living on land, even falling in love with humans, having mixed-species children, and assimilating into human society, a part of their needs will always feel unmet. So most selkies who lose their skins spend much of their time devising ways to steal them back and return to the sea.

But there isn't another world that I can easily return to. Not to say that there isn't another world, but it isn't one I've been to before. It's one that must be made.

I'm not down with people saying shit like, "This isn't the way we're naturally supposed to live." Nature has been defined subjectively and ironically by humans who are hellbent on destroying the planet and its atmosphere. Nature and its laws, for humans or others, is frequently invoked when eugenicists and Social Darwinists want to defend their ableism, sexism, transphobia, fatphobia, white supremacy.

The second principle of Disability Justice is "leadership of the most impacted." It always rings a little false when white people are doing the most community education—I really like to call it chatter —about racism to white people and people of color alike, right? So why wouldn't multiply disabled, queer and trans, poor and working class, indigenous and immigrant, imprisoned and kidnapped people of color be the leaders of a movement meant to liberate everyone while centralizing the often invisibilized and belittled experience of disability?

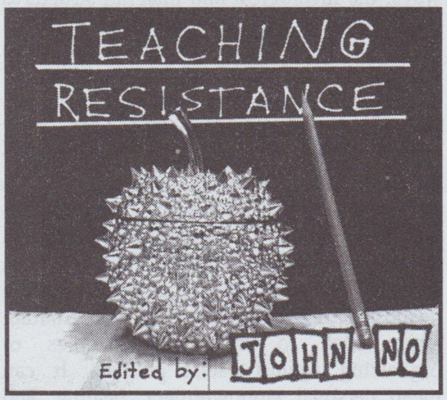
I am led by people who are older than me, who have been experiencing the oppression I face for longer. I am led by those who experience oppression I do not. I lead too. Sometimes reluctantly. Sometimes I don't want to take credit for what I know. Because if I do, it means letting the humiliation of what I have experienced settle on my skin. Letting it sink in. Isn't that weird? In some dark moments I would rather be ignorant than ugly, or hurt, or awkwardly placed. But how else would punk, or whatever kinda art turns you on, get made?

Even though I am sometimes ashamed of it, to the extent of calling other people crazy (and I mean there are all kinds of crazy), I am a person with mental illness / disability. Sometimes that seems like too much on top of also being physically disabled. But I believe I'm fucking gifted. I believe that we can make what is accessible and beautiful about that other world true about this one. I believe we can use our skills of communication to tell the truth to each other. Even when that truth is that we are not happy with how things are working.

I'm late with this column all the time because I get so much anxiety about writing it. Part of that anxiety is from the freedom that I have in the writing of it. In this rag, there are no rules about how you get the job done, as long as you are liberating and not shackling others in the process, right? I would like to be unafraid of freedom. But here I am, this disabled, partially self-employed, partially unemployed mess, scared about writing my mind every month. And that's exactly why this column is so important to me.

We've got a deal here. You let me be lame and crazy and I let you be weird and hungry for more. There is more. I can taste it. It's salty. And it's free. And one day we won't be so threatened by it.

*Hot Tip: This isn't the last you'll be hearing from one Miss Jennifer Schecter.*
*Hint: The former frontfemme of Agatha may be involved.*
*Cool Down: Flamenco and (probably) moshing are antidepressants. But for accessibility's sake, maybe treat moshing more like social dance, with consenting partners and whatnot? And uh, no bull-stabbing.*




*This month's Teaching Resistance deals with the educational imperative of decolonization, at all levels, and how we can facilitate this process as teachers in a world where literally no one is exempt from the structures and processes that have kept colonialism and oppression intact. The column is by Natalie Avalos, an ethnographer of religion whose research and teaching focus on Native American and Indigenous religions in diaspora, healing historical trauma, decolonization, and social justice. She is currently a Visiting Assistant Professor at Connecticut College. She was born and raised in the Bay Area and cut her radical consciousness teeth in its underground music scene.*

### Insurgent Pedagogies: Decolonization is For All of Us

We hear the word decolonization often in resistance circles. But what does it mean? Some of you may dismiss it as irrelevant by thinking, "I'm not a person of color; I haven't been affected or constrained by colonialism." Bad news, buddy. We are all affected and constrained by colonialism, not just in the U.S., but around the globe.

Modern colonialism can be seen in 20th century American interventionism in places like El Salvador and Vietnam. Its contemporary expression is contingent on racial hierarchies (with whiteness as the ideal), religious persecution, and "economic development." It has been replicated by powers like China in places like Tibet. The strains of empire that transformed the Americas hundreds of years ago have morphed into a global, multinational system of neocolonial players that subjugate less powerful nations through economic bullying. We are still in the throes of colonization.

Whiteness does not preclude you from decolonizing projects. If you are descended from European settlers, the social and economic privileges of whiteness contribute to your individual social capital. My constraint and dispossession have directly supported your access to wealth and prosperity. We are deeply linked through these overlapping histories, and so share their legacy. Although they shape and constrain us in different ways, the ideological and material structures (racialization, patriarchy, heteronormativity, neoliberalism, the objectification of the earth) produced in their wake act as the foundation of our social life. And thus, we have a collective responsibility to undo them. Together.

We can think of decolonization most simply as the undoing of colonialism, not only its structures but also its damage to individuals and communities in the form of historical trauma and internalized colonialism. In a material context, decolonization can mean deconstructing settler states and redistributing lands back to Indigenous peoples or organizing against racist policies. It can mean personal empowerment, healing, and cultural regeneration. These two contexts are contingent—one necessitates and supports the other.

Decolonization is the driving theme for many of my classes. This means that my primary pedagogical objective is for students not only to understand specific histories of colonialism and their correlating structures—whether in the Americas, Oceania, or Asia—but also to learn about the many paths of resistance, material (boots-on-the-ground organizing) and immaterial (developing a radical consciousness). As a religious studies scholar, I emphasize that we cannot decouple the material and immaterial dimensions of life because they shape one another.

Ideas, ethics, and belief are a major component of this resistance. We cannot transform our material conditions without deconstructing the ideologies and affective drives that have forged them. We cannot transform our material conditions without naming the multiple forms of our dispossession and claiming our existential rights to live in our full humanity. We are whole beings that have been subject to ideological and structural violence for generations. Even those of us who have benefited the most from these injustices are still disfigured by their horror. It will take time and effort to undo this doing. First we have to understand what we're resisting, why we're resisting it, what forms of resistance have been effective, and why.

My approach to teaching decolonization projects, since they are multiple and diverse, is to explore how at heart they are about transforming our relationships to power. Franz Fanon noted that colonization estranges the colonized from their own metaphysical worlds—their cosmologies, knowledges, and ways of being. Multiple forces of power (institutional, epistemological, religious) collude over time to produce this estrangement. Decolonial scholar Nelson Maldonado-Torres describes coloniality as a matrix of knowledge, power, and being. A decoloniality that addresses these three dimensions of human experience is necessary. I agree with Fanon and Maldonado-Torres that understanding the nature of coloniality is critical to its intervention.

But we can't stop there. We need to consider (and celebrate) real and existing solutions. The exploration of power is a generative starting place for understanding how to decolonize projects, because it is often a catalyst for resistance. Although colonial dispossession of power, both material and immaterial, has appeared total, the dispossessed have found creative entry points with which to regain power.

Individuals and communities may begin to take back their power by regenerating their ways of being through revitalized religious traditions and other traditional lifeways, or by researching their own institutional histories and forming a new locus of governance. The simple but powerful refusal to be complicit in racism or homophobia is a tacit way to take back power. Thinking through these possibilities de-naturalizes hierarchies of power, forcing us to consider what more lateral forms of power look like. A framework of decolonization also forces us to see social life as deeply interconnected. When a constellation of social change in line with decolonization is taking place, whether through movements for Native sovereignty or Black Lives Matter, our web of relations is forced to continually shift and accommodate these new rules for living and being. We are forced to consider our relationship to unjust expressions of power and respond in kind.

You may think, "Well, that's cool, but how do we negotiate decolonization in our everyday lives?" Many of us in the underground music scene are intuitively resistant to normative social structures and expressions. I remember feeling distrustful of social norms that appeared to be rooted in unjust relations of power, whether these were traditional gender roles, racial hierarchies, or even normative beauty standards. I found myself reveling in social critique as a way to take back power. This critique motivated me to learn more about structures of oppression and eventually understand them as complex expressions of empire. But after years of criticizing these structures, I found myself longing to believe in something, for a kind of social analysis that could both deconstruct and construct—and maybe even instruct. I was drawn to working as a scholar because it provided me with unique opportunities to be critical but also generative. As an educator, I am invested in helping students to develop their critical voices, which is fundamental, but also to explore solutions to social problems.

Why is this important? Because we need direction. Colonization has stripped many of us of our ethical and political systems and left us with a hollowed-out social world that has accepted consumerism in exchange for ethics and meaning. We need alternative visions for living and being. And we need to remind ourselves it is possible to live in a different kind of world. To remind ourselves that we have so much more power than we realize. To remind ourselves of the possibilities beyond all those oppressive structures shaping our lives, such as misogyny and racism, when they seem totalizing. To recognize that we have internalized these structures in ways that may take us a lifetime to unravel and to be gentle with ourselves when we feel defeated by our own shortcomings (not being "aware enough," "having the right analysis," etc.). To recognize that needing community (and direction) doesn't make us flawed, it makes us human.

Yes. I love me some good social critique. Hear hear, y'all woke boo boos around the world. But we can get stuck there. Our love of critique may be rooted in our natural inclination to scratch beneath the surface, to act as dialecticians, seeking the antithesis of the thesis. But we often struggle with synthesizing our new insights into a coherent worldview that allows us to step into a better future.

One of the problems we face teaching radical forms of resistance is that we can never come up with perfectly objective solutions. One community's decolonization is going to look different than another's. One individual's relationship to power, depending on their social position, will determine how they decolonize. We often have to feel our way through particular scenarios of injustice in order to understand our options for resolution. This is highly contextual and a lot of work. But teaching students to both critique and be generative allows us to see that this is not only possible, but that the macro structures constraining our lives are replicated in the micro relations of our everyday lives.

We may not be able to eliminate racism as a structure in our everyday, but we can recognize and challenge our internalized assumptions about others and ourselves, which enables us to build stronger, happier communities. We may not able to eliminate the settler state overnight, but we can work towards building functional communities from the bottom up.

The fact that we intuitively seek to improve upon our social world is a sign that we want to improve it. Many of us in this struggle are idealists that want to see and live in a better world. But sometimes we lose track of the trees for the forest. We forget that when we transform the micro-relations in our everyday lives—relationships with our families, co-workers, friends, and partners—we are actively transforming our social world.

*The Teaching Resistance column is designed to provide a platform for radical, subversive teachers/educators to share their ideas and draw attention to important issues around education; particularly compulsory- and community-based education. If you are a teacher (anywhere in the world) for students of primary or secondary school ages (K-12), Community Colleges, or alternative learning arrangements such as collectivist free schools, and you want to submit an idea for a column, please write an email to teachingresistance@gmail.com. There is also an archive for this column which can be found online at teachingresistancearchive.blogspot.com.*

**SILENCE = DEATH *(BETA VERSION)***

In May I went to Montreal to attend the International Harm Reduction Conference. I intended to give a recap of some of the themes that were talked about at the conference, but some more interesting controversy came up that I think warrants greater attention. This month I am interviewing Nesa Tousi of Vancouver about her public confrontation with the former president of the Drug Policy Alliance (DPA) during a conference-wide plenary.

Here's some background: Conference organizers had invited Canada's Federal Minister of Health, Jane Philpot, to make some remarks at the opening session of the conference on Sunday. As she took the stage, about 50 people throughout the auditorium stood up and turned their backs on her. Several were holding signs that read "#TheyTalkWeDie." A Banner painted with "Overdose Deaths are Preventable" was unfurled from the balcony. Activists from CAPUD, The Canadian Association of People Who Use Drugs, banded in front of the stage where Philpot stood and spread two twelve-foot banners reading "We fight for those we love and lost" and "They Talk We Die".

As Philpot left the stage with a meek smile on her face, fellow harm reductionist Zoë Dodd yelled, "Thousands are dead. Say their names. This is a national emergency. Stop smiling. Thousands are dead and you're smiling. Thousands of our friends are dead." It was chilling. Props to Zoë for speaking truth to power.

The following are a few notable statements made by Philpot throughout her address:

*"People who are dependent on opioids and other substances have a health problem—often described as addiction. Addiction is not a crime. It is not a moral failing. It is a health problem."*

*"For the part of the federal government, we've been deploying epidemiologists. We've worked with coroners and medical examiners and public health leaders, we've put together a committee to improve information gathering and improve the evidence base...I believe that our actions in response to this epidemic of overdose deaths must meet four principles. We must be comprehensive, collaborative, compassionate and evidence-based."*

*"A comprehensive response includes many steps. One of the first things I did as Health Minister was to change the status of naloxone to be available without prescription and in multiple formats. We granted final approvals for four supervised consumption sites and tabled legislation to support the process for similar sites. Friday we completed the final steps so that two Montreal sites may offer services as early as next week."*

*"We overturned the ban previously associated with evidence-based heroin assisted treatment so it is again available via the Special Access Program...We provided $16 million in direct emergency funding to Alberta and British Columbia. Recognizing the links between housing and health, our government is investing over $11 billion in housing over the next decade...We have committed $5B to provinces and territories for increased access to mental health care, which has obvious links to problematic substance use...I also want to note that we passed just last week the Good Samaritan Act."*

*"...So I say to you now, especially those of you who have your backs turned to me, I am not your enemy. I am your ally. We know that there are enough enemies, and I know that you don't feel that, that people are listening, and you're going to have to judge me on that basis, but I tell you that I think about this from the moment I wake up until the time I fall asleep, and I have poured everything I can into this, and I am determined to work with you as your ally to make sure that we bring an end to this overdose crisis."*

***

On the Saturday of the conference, Ethan Nadelmann, former president of the DPA, delivered a speech which appeared to be completely improvised. His stream-of-consciousness eventually led him to a unilateral rebuke of CAPUD's protest. It was clear that he had done no work over the week to try to engage with the protestors.

Journalistic integrity be damned: I fucking hated his speech. One of the least compelling moments was when he went off on some tangent about having consulted Ram Dass early on in his career while developing a program with the Open Society Institute in what I think was the late '80s. Nadelmann was struggling with his "tough on crime" opponents in the US government at the time.

Ram Dass' advice to Nadelmann was essentially to "love thine enemy," which was somehow transformative for him. He needed some *spiritual* guidance about drug policy during the height of the crack epidemic, so he went to a white, American bodhisattva who holds no criminal record to speak of (despite being famous for carrying out illegal LSD trials at Harvard in the '70s), and who co-founded the Prison-Ashram project, which suggests that incarcerated people may achieve more real freedom through yoga than people on the outside. Really, Ethan? There's no one with more meaningful experience that you could have consulted?

Ethan's speech from HR17 is, tellingly, unavailable online, nor is there video evidence of it. The majority of his speech was dedicated to him preaching to the crowd that Jane Philpot is the best Minister of Health in the world, and that Canadians should be counting their lucky stars rather than protesting her. He pleaded for activists to join forces with politicians who don't have anything in common with us, and inferred that diplomacy is the only way real change happens.

The thing is, we don't need to be told how to advance our own goals. We are mostly all too intimately familiar with the necessary evil of "working within the system." I really don't think any of this diplomacy bullshit needs to be said at this point. We get it. We are living it. But we aren't going to hold hands and kumbaya our way out of this problem.

Deriding activists for advocating for their own lives (and, by the way, is exactly what activists are supposed to do) when thousands of their friends and family members are dying every day? I don't understand what place

this take-what-you-can-get rhetoric has in a moment like this.

Twitter, ever the preferred mode for eternalizing the damning whims of the internet age, delivers us this paradoxical gem via Nadelmann from 2012:

> @ethannadelmann: "What's most notable about ONDCP's [Office of National Drug Control Policy] latest report is that the rhetoric is getting better but the basic policies are not changing much."

Politicians making promises that they won't deliver on? Surely there's no precedent. When Nadelmann was good and finished, several people gave him a standing ovation. I was surprised to see how much support he got from the audience, since I had been sitting there seething throughout its entirety. There were representatives in the audience from every corner of the world: North Africa, South America, the former Soviet Bloc, the Middle East, Asia, Northern Canada. Many of them stood to acknowledge him, while others of us sat in silence. A few people got up during the questions session to respond directly to Nadelmann. Nesa's rebuttal was the most salient to me, and after she finished I immediately pounced on her to see if I could interview her for the mag. She was kind enough to agree.

**MRR: Can you give a quick recap of your response to Ethan Nadelmann's speech?**

My response to Ethan was directed primarily at his use of diplomacy and neoliberal political tactics in creating change. He placed emphasis on the use of diplomacy and diplomatic language to create waves in harm reduction and bring about change. This, however, is not language that challenges policy makers. It is not language that is used by community members. Similarly and most importantly it isn't how community has brought harm reduction to where it is today. The progress of harm reduction efforts internationally, and within North America, is largely due to the direct confrontations, call-outs and challenges that activists, front line workers, peers, and those who stand in solidarity with folks most affected by prohibition and other discriminatory laws. The labor that these folks have put into change was undermined by Ethan's speech, and he neglected to recognize the importance of the work that protestors have done in the past for us to have the ability to speak openly. I felt, as others I'm sure did, that his comments directed at the protestors during the opening of the conference were inappropriate and devalued the physical and emotional labor that these folks have performed for years.

**MRR: What are some specific demands that harm reductionists should be making of the Canadian Ministry of Health?**

The end of prohibition, increased funding for on-demand detox, an increased number of safe consumption sites (including safe inhalation sites), reduced police presence in marginalized communities, increased presence of frontline workers (peer programming, social work, and outreach nursing), nationwide expansion of the take-home naloxone program, accessible and supportive housing with built-in safe consumption sites (funding organizations to establish this infrastructure).

**MRR: In what I can only assume was an attempt to address the harms of stigma, Jane Philpot said numerous times throughout her speech that addiction is a "health problem." What's your reaction to this statement?**

I disagree with Jane Philpot. It's a health outcome for normalized or "acceptable" discrimination. In other words, addiction stems from systemic and institutionalized discrimination. I can understand why she would frame it as a concern that's centered in health because we are seeing a shift in morbidity and mortality rates of various affected populations. However, the foundation of all academically driven knowledge in health care identifies social determinants of health as being primarily responsible for health outcomes. These determinants would identify income and income distribution, access to education, access to health services and care, employment, food security, housing, social exclusion, gender, "race," disability, social network and connection and other social determinants as implicitly tangled with the opiate crisis. It is not simple and the solution is not simple and addressing it as a health problem doesn't remove the stigma that's associated with addiction.

**MRR: At the following morning's plenary, Deborah Peterson Small of Break The Chains delivered a much more animated speech in which she said, "We are all here not to combat the harms caused by drug use, but to reduce the harms caused by drug prohibition." Do you have any thoughts about her perspective in contrast to Philpot's?**

I love Deborah Small. Her speech speaks directly to the actions that activists in various communities have been pushing for. It was refreshing to hear her charismatic and well-articulated response to what harm reduction is actually combatting: oppression. I was enthusiastic about her speech. It gave me a lot of hope.

**MRR: Ethan's response to Sunday's action was to say we should join forces with those who can align with us in a drug policy reform context, even if they disagree with us about other social justice issues, even if they are Republicans, etc. It seemed very Machiavellian to me, and he reinforced it so many times that I was getting the impression that what he really felt was like, "OK, screw everyone else and their identity politics. I'm retiring and as long as my friends don't get arrested for smoking pot, I don't care. We should be happy with what we get." Did you get a similar feeling? Is it within the spirit of harm reduction to be satisfied with whatever olive branch we are offered? Is there something to be said for incremental change? Is there a time and place to work with people whose politics vastly differ from ours?**

I was vibrating during his speech. He was bulldozing the efforts of so many peers and frontline workers in his speech. It came across as an autobiographical monologue, patting professionals and researchers on the back and shaking his head and finger at protestors—who were predominantly frontline workers and peers and were in the room witnessing what was being said. It was heartbreaking and offensive. And like you said, really pandering to his privileged position (as well as friends). I cannot speak to what his intentions or motivation were with that speech; it left a lot of people in the room, myself included, feeling isolated. The spirit of activism has never been in holding hands with our oppressor. I believe Stephen Lewis's response in the closing ceremony and the emotional reply the elder offered both exemplify how individuals were impacted by what he said and how it was presented at the conference.

**MRR: What do you feel think about him coining the term "drugist" to refer to stigma against drug users and comparing it to racism, sexism, homophobia, etc.?**

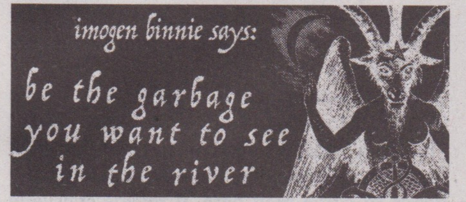
I have mixed feelings about using that term. On the one hand I understand it's important to address the stigma substance use has in all communities, but I also don't think substances are the root of discrimination and stigma. I don't have a fully formed opinion or concrete thoughts around it at this time, but it's definitely something I've been exploring independently and reading about. I would for now, personally, not use that term until I have a more broad understanding and way to articulate my thoughts. I do think the roots of stigma around substance use is still based on racism and classism. I mostly lean towards this simply because of the prominence of substance use at festivals that is often not stigmatized but rather celebrated in some ways. But again, I don't have all the words to speak to that yet.

**MRR: While Canada has its own struggles with how it treats drug users, there's lots of evidence that your government is in fact further along in battling the oppression of drug users than most regimes. Do you have any words of wisdom that you can share with the rest of the world about what we can be doing to help advance harm reduction values within our own systems?**

I think I can agree with the sentiment of your comment around Canada's application and use of harm reduction in some aspects of health policy. However, I think the type of practices that have been commonly pushed

for (globally, to an extent, as well as in Canada) have consistently been Band-Aid solutions to more systemic concerns. As with most concerns that impact health, treating the symptoms that individuals are presenting with will rarely improve their future health outcomes. A deeper look at and naming the root causes of the presenting symptoms is the only way to create long-term impacts. I can't really offer an opinion as to why prohibition is so globally accepted in some respects (alcohol use, tobacco use, marijuana use) and stigmatized in others (opiate use, sex work, crystal meth use, etc.), or what motivates governments to create policies that endorse and enforce prohibition. What I do understand is that there is a significant personal and social impact of prohibition that further feeds into a pattern of addiction, blame, stigma, and shame.

*That's all for this month. Many thanks to Nesa for her insight and to Minister Philpot and Ethan Nadelmann for the fodder. As always, feel free to drop a line in my suggestion box: dearauntiehazel@gmail.com*




We had a kid! I have a kid now. Last night was the first one where the kid didn't really sleep at all and this column was already hella late because all I do is lay around with my girlfriend staring at our kid, listening to Twisted Sister, and not writing. So if this column sucks, blame the fact that even though we still live in the worst of all possible worlds I'm all tired and happy in my life right now. This column isn't about that, though. I'm not here to write about how cute lil Beavis Bean Cobain Binnie is. Catch me in person for that.

Anyway, remember a few months ago when I got a job writing for a TV show and spent a lot of time hand-wringing and obsessing over the morality of deciding to take it? I'd like to send a hearty retroactive lol @me for thinking that the financial consequences of that decision would be anything more than having enough money to live on for a few months.

I'm broke again. In fact I owe the state of California a ton of tax money I don't have. Whoops.

I've been broke for almost the entirety of my adult life. Even ignoring the six months last year when I was a hotshot Hollywood bigwig, I've been making more money in the last five or six years than I ever had before. This is mostly because it's hard to get a job where you can make enough money to live on when you're a trans woman and either not getting called back on your "resume" or else just mysteriously not getting hired after interviews, so I spent the vast majority of my adult life until about 2014 working in bookstores, not even believing that anything else might be possible. Then I got a job at a domestic violence agency, and then I got one as a social worker. And if anything is proof of just how broke I was for the first decade and a half after I moved out of my parents' house, it's the fact that "domestic violence advocate" and "social worker" have felt to me like jobs that pay well. You know what I mean? Since 2014, I've been able to afford gas and food and rent and hormones and that feels like the most luxurious possible scenario a lot of the time.

I have very nearly shit-talkingly started a *lot* columns with a petty "how the fuck do you ostensible punkers afford amps as tall as you are?" I still don't have a big cool amp.

Who cares, of course. I only bring this up because I was flipping through an issue of *MRR* from a few months ago, just after whatshisname sort of won the presidential election here in the USA, and there was some stuff about ditching Windows and Macintoshes for open source operating systems, and I want to talk about that. I've been mostly using Ubuntu instead of OSX or Windows for a few years, not for nerd / hacker cred (1987 ended: being a hacker stopped being cool and "nerd" has become synonymous with "fascist manbaby") but instead just because I was so fucking broke for so long.

You know the thing where Windows or OSX just keeps upgrading and after a few years your computer starts to choke and vomit when you try to update it, or else it just tells you it can't, and then they stop updating all the programs you use in outdated operating system and then you've got this computer that cost you all this money a few years ago (or which somebody gave you because they got a new one because this one didn't really work anymore) and sending an email applying for a job takes half an hour and then doesn't work?

It blows. That's why I started using Ubuntu.

I had this old white laptop that Emma sold me, which I'd been using for years, but which eventually started to choke if you tried to do anything on it. My friend HB was like, "Well, if that one doesn't work, you can have my old laptop, although it has to stay plugged into the wall." I said thank you and then their old computer ended up being exactly the same model as the one I already had, with exactly the same amount of not working.

I didn't have money for a new computer and I think I was desperately searching for ways to, like, delete files, or to figure out some other way of dragging a couple more months of life out of these things since I couldn't imagine having money for a new computer, like, ever.

Enter Linux.

I remember hearing about it as the "alternative" operating system in the '90s when "alternative" was still kind of a selling point for things, because I am old, but I didn't care about it then and hadn't really thought about it since. I mean it seemed like a cool thing to use if you were into computers, but being into computers isn't cool to begin with, you know? Then fifteen years went by, I found myself with two worn-out computers and no good ones, and I wound up reading something about how there was a version of Linux specifically designed for old computers.

It took me like two weeks to figure out how to replace the Macintosh operating system on one of those laptops. It was kind of bad timing, too, because it was two weeks that Geyl was visiting our funny little cold cabin on a mountain in Vermont, and all I really did was scowl at computer monitors for her whole visit. (When I managed to look up from stupid computers and hang out, we also played some of the Mouse Guard tabletop roleplaying game. My mouse was old and a lesbian and when she was younger she had killed a cat.) The installing Linux learning curve is kind of steep, although also, as far as I can tell, the only computer skill anyone will ever need for anything is the ability to put quotes around an error message and google it.

Still. After a bunch of trial and error and hating computers and long, dramatic walks in the tundra, I managed to get Lubuntu running. And it ran really well! My computer was no longer an infuriating piece of shit. My first power act as a newly minted successful computer enthusiast was to change the wallpaper to something by Katrina Clark from Providence, who is the best visual artist in America. Then I probably put two hundred gigs of mp3s on it, installed a word processor, all that boring stuff. Computer stuff! It's not exciting, I just made it into a computer that worked again.

Here is what I have learned since I first started fucking with Ubuntu.

Ubuntu is one kind of Linux. It's the only one I know. Others have names like Debian and Arch. Maybe they are better than Ubuntu. I don't know anything about them.

There are a bunch of versions of Ubuntu, called "flavors." The main one is just called Ubuntu, I think—it's for computers that are at least decent. Then Xubuntu is for computers that are a little older or less powerful, and then Lubuntu is the one that's specifically designed for way older, very tired computers. There are some other ones, including one that you might want to try called Ubuntu Studio, which

is an entire operating system that can do all the things any other operating system can do, but its code or guts or whatever is specifically designed to be used for art stuff; it comes with open source publishing software, complicated music recording stuff I don't understand, video editing, graphics and photography stuff, and probably some other stuff.

I know talking about computers is dry and boring but if I have a point it's this: this is free software. It's open source, which means it's not designed with the intention of accumulating data for Google or sucking you into the Macintosh "ecosystem" where you need to buy only Apple things in order to have a nice time. Ubuntu developers are a specific kind of nerdy community, but it's still a community, and they've been working on making a cool, easy, free operating system for almost twenty years, I think? I think Linux used to have a reputation for being kinda janky, and for needing Computer Knowledge to run, but at this point if you can google an error message you can kick Bill Gates and the ghost of Steve Jobs out of your house forever.

There's an adjustment period. Stuff won't be where you're used to it being and things will be counterintuitive at first. But I think that's just what computers are like? Plus, what this basically means is that if you have a phone with a camera and a microphone in it (or, even better, an external mic) and an old computer, you can make *anything*. Movies. Albums. Books. Podcasts. I mean, that stuff depends on your hardware—it'll probably still suck to try to make a movie on a shitty old laptop with Ubuntu Studio, too. But I think you could probably figure out a way do it. The best thing about Ubuntu for me is that it removes the financial barrier of being able to afford software and software updates and stuff; even the free open source version of Photoshop, which is called GIMP, is all I've ever needed for graphics stuff. (I made this classy new column header with it!)

I'm not going to walk you through installing Ubuntu here, but you can find guides online. I think as of this writing the most recent version is 17.04, so if you google "how to install Ubuntu 17.04" and figure out how to make a flash drive to install from, you should be all set. You can even boot from a flash drive with Ubuntu on it so you can try it out before you erase everything on your old computer, to get a sense of what it's like.

One last thing—I've found that Ubuntu rules to put on a new computer, too. You can buy a four-year-old two-hundred-dollar laptop, erase every dumb Windows thing it came with, and put on Ubuntu instead. There's even a community of nerds online who can walk you through replacing the operating system on a hundred-dollar Chromebook with Ubuntu, so you end up with a tiny, full-powered, but cheap little computer; I used one as my main computer for a couple years. You can even get an Acer, like Turbo!

So yeah. Fuck Microsoft and fuck Apple, and fuck financial barriers to making stuff with computers. This is barely even an introduction. If it sounds interesting to you at all, definitely look it up. It can be intimidating at first, but so is most stuff that's worth exploring.

**ENDNOTES**

1) Probably start at linux.com/what-is-linux.

2) OK, one anecdote from babyland. When we first had Beavis, he needed to nurse like every twenty minutes all night. Alex had been having contractions every five to fifteen minutes for two days leading up to his birth, so she was already exhausted when he was born. Then she was in a really weird headspace from not getting any sleep for a couple more days, and she got this idea that we had not one baby but three: there was Beavis, our kid. Then there was Colette, a snooty baby from the Upper West Side who needed everything to be perfect and who nursed on her right boob. Then also there was Pierre, who was a bit more of a rapscallion and who nursed on her left boob; Pierre thought he was great at nursing but was secretly an insecure perfectionist. Every night she had all these babies to take care of. Pretty rough.

**THE CURIOUS CASE OF K-TOWN, AND WHY TRAVELING HERE MIGHT DISAPPOINT YOU (PLEASE COME ANYWAY)**

I was sixteen and I ran away from home. Seriously, I did. My mom was furious, obviously, which added to the fun. Great stuff.

Two hundred kilometers later, I arrived in Copenhagen. It was my first time there by myself, and that was a big deal. Since I was twelve, I had been a punk. Maybe not a *punk* punk, you know, but I liked alternative music and such. Nirvana, the Ramones, Sex Pistols—that sort of thing. As I got older my tastes grew, and before I knew it, I'd bought my first leather jacket and wore studs, spikes, and a really crummy mohawk. And even though my hairstyle has changed a bit since then, I still enjoy punk gigs more than most things I can imagine.

Back to Copenhagen. It was June 2006, and I had escaped the prison of Funen, a small island in Denmark, to go to the capital because it was the time of year when K-Town Fest happened. For the many of you presumably familiar with the concept, K-Town Fest (later known as K-Town *Hardcore* Fest, big difference, huh!) is three or four days of complete punk festival madness. Lots of partying with new friends, old friends, and people you forgot were your friends from last year's fest because you got so hammered (sorry if I ever forgot your name).

That fest in 2006 was the time of my life. It made me believe the punk hype and it was so much fun that when I finally decided to move to Copenhagen a couple of years later, I ended up organizing the fest with the best people in the world for five years in a row.

As I'm writing this, literally hundreds of punks from around the globe are gathering in Copenhagen. I'm not as big a part of the punk scene as I was in the past, even though my better half (Mette, who is sharing this column with me in alternate months) is organizing the fest like I used to do. But I think I'll always return for the fest.

So why the ominous title of this short piece? Why do I think you'll be disappointed if you come to Copenhagen? And why do I think you should come anyway?

Well, Copenhagen is a great city. I love it here. However, while the hype around "K-Town" and the festival has done a great favor for Copenhagen and has attracted many bands to come play here, it makes everyone believe that our city is this punk rock hub of the world. Amazing bands such as Gorilla Angreb, No Hope For The Kids and Amdi Petersens Armé put Copenhagen on the map in the past, and the fact that K-Town Hardcore Fest is still going (very) strong adds to the myth of the punk rock capital of Northern Europe. In recent years we have had acts such as Night Fever and The War Goes On, and while they have not made as great an impact on the global punk scene as the aforementioned monoliths, they are still more than noteworthy. Death Token, Nuclear Death Terror and a bunch of other important bands helped fuel the fire in the past too. And then there was the struggle for the late punk center Ungdomshuset on Jagtvej 69, which, ten years ago, climaxed with a literal clash between the global radical left movement and the Danish authorities.

That's a lot of history. What about the present?

While we have more venues and punk bars than any city ever needed, there's an obvious lack of people. It's a weird situation where the current local punk scene seems a bit passé compared to the pride of previous generations.

The bands we have are very interesting and entertaining. This is not the point. Ond Tro, Lig, Planet Y, and especially Big Mess are very active, and the gigs here can be great. We have a small yet very nice range of record labels

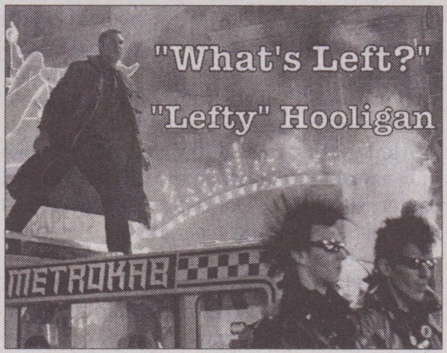
and we have a small crew of highly dedicated bookers making sure the scene stays alive. But the times where you could gather hundreds of locals for interesting touring bands are way gone, with the exception of K-Town Hardcore Fest. I find this perplexing—and when I host guests and bring them to shows with hyped international acts, they are always asking if it's normal that there are few people. And yes, it is. Sixty to a hundred is the crowd size of any given tour gig from, say, a La Vida Es Un Mus-released band. That's not a lot of people. Some local bookers have even started to book small venues on purpose, even for gigs that would've been big back in the day, just to make sure the room doesn't feel empty.

The crowd is definitely into the music, and the bands will have an awesome time being here. The bookers do an amazing job and with Facebook and Instagram, it's easier than ever to find out which gigs are happening. But I'm baffled by the lack of local interest in the global punk scene and the shrinking size of the scene here. It's strange that with such a huge selection of amazing venues and such easy access to the scene, so few people seem interested. Where did they go? I know some people lost interest; others have kids and stuff to do—but where are the young punks? What other youth culture has grabbed their interest? Are the "hyped" bands featured in *MRR* and on global punk labels not interesting to new kids in the scene?

To me this is the curious case of K-Town. Once a year people from all around the world gather for the biggest, baddest and (yes, I'm biased) best punk fest in the world. However, a week later, local people seem to have other things to do. A friend of mine pointed out that if you count the number of local people even being on the K-Town Hardcore Fest itself, it's actually quite limited compared to the international guests.

I guess what I'm saying is that if you travel here and expect to find a punk scene that live up to the K-Town hype, you're not going to find it more than a couple of times a year, K-Town Hardcore Fest being one of those times. You'll find a cozy scene where even big tour bands will have only minor crowds, but where you're bound to have a great time.

To conclude here's my offer to you: Come to Copenhagen! There is plenty of space for you here. Bring your friends, too. It would be awesome. And if you have any suggestions about how to re-ignite interest in punk in Copenhagen—well anywhere, I guess—*MRR* welcomes letters.




*"Things fall apart; the centre cannot hold*
*Mere anarchy is loosed upon the world."*
—W.B. Yeats, "The Second Coming"

*"Yet periods of ideological decay often breed strange new variants, such as the 'Red-Brown alliance' in the former Soviet Union, which do not easily fit into conventional political-science categories of 'left' and 'right.'"*
—Kevin Coogan, *Dreamer of the Day*

I'm ass-deep into analyzing the crisis of the Left. There are three components to this crisis, beginning with the defeat of organized labor by ascendant neoliberalism in the industrialized west (Reagan busting the PATCO unions in 1981, Thatcher defeating striking coal miners in 1984-85). Next came the collapse of real existing socialist regimes with the disintegration of the Soviet bloc in 1989–91. These two events mark the decline of Marxism broadly and Leninism more narrowly as the third component of this ongoing crisis. The present growth of anarchism and left communism and the breeding of "strange new variants" like insurrectionism and communization I consider a mixed blessing, because this actually demonstrates the Left's weakness. The relationship between the resurgence of the anti-authoritarian Left and the decline of the rest of the Left, in turn, reflects a broader relationship between the politics of Left and Right, with the "ideological decay" of the Right hinting at something broader.

If the crisis of the Left is also a crisis on the Right, perhaps I need to use the word "interregnum." The sentiment of the Yeats poem, borne by the mystic, cryptofascist Irish nationalist in his reactionary politics, conveys the sense of a violent interruption between old and new orders. An old order loses its grip, but before a new order manages to establish itself there is a period of social chaos and disintegration when things "do not easily fit into conventional political-science categories of 'left' and 'right.'" An interregnum, by definition, is a big deal.

The Latin term interregnum originated during the English Civil War to designate the period between the execution of Charles I in 1649 to the Restoration of Charles II in 1660. Cromwell's dictatorship is sometimes considered a prequel to the *bourgeois* revolutions that ushered in the modern world. Most of the history I tend to fixate on—the French 1789 Revolution, the Russian 1917 Revolution, the German 1918–19 workers' revolt ushering in the Weimar Republic, the Spanish 1936–39 civil war, etc.—also indicate relatively short-lived, national interregnums. But interregnums can also be long and slow moving, involving a much wider geographic scope.

The Papal Schism that split the western church between three contending popes from 1378 to 1417 damaged the Catholic church's reputation and authority. Along with issues of priestly celibacy, the marketing of relics, and most importantly, the selling of indulgences, the Protestant Reformation was all but inevitable. From Martin Luther's posting of his 95 Theses in 1517 through the Peace of Westphalia in 1648, Europe experienced scores of religious wars predicated on dynastic conflicts and as many as 20 million deaths due to religious violence, not to mention a continental reshaping of European social, political, and economic realities that eventually gave rise to the modern nation-state system. That's over a century-long, diffuse, continental interregnum. Alternately, the series of national interregnums from the beginning of the first World War in 1914 to the end of the second World War in 1945 might be threaded together into a single, grand, worldwide interregnum. A global interregnum.

I'm paleo when it comes to my Marxism. Interregnums fit nicely into a history propelled by class struggle and revolution. As for modes of production and stages of history, I'm both less and more orthodox. Less because I don't think historical modes of production prior to capitalism were comprehensive, and more because once the capitalist mode of production arose it eventually became socially and globally all-embracing. And I'm definitely old school in contending that the French revolutionary interregnum of 1789 ushered in the modern world, starting with the riotous *sans culotte* and culminating in Napoleon's more disciplined conscripts sweeping across continental Europe.

The first *bourgeois* revolution in France coincided with a wide variety of interrelated historical processes and cultural phenomena—from the Enlightenment and scientific revolution to modern warfare and the rise of industrial capitalism—to mark the watershed between premodern and modern eras. It also introduced our modern-day distinctions between Left and Right through the representative seating at the 1789 National Assembly. Here's a standard high school PolySci description: "In a narrow sense, the political spectrum summarizes different attitudes towards the economy and the role of the state: left-wing views support intervention and collectivism; and right-wing ones favor the market and individualism. However, this distinction supposedly reflects deeper, if imperfectly defined, ideological or value differences. Ideas such as freedom, equality, fraternity, rights, progress, reform

and internationalism are generally seen to have a left-wing character, while notions such as authority, hierarchy, order, duty, tradition, reaction and nationalism are generally seen as having a right-wing character." [Andrew Heywood, *Key Concepts in Politics and International Relations*] The Left's stress on reason and program in accepting modernity makes for greater structure and coherence compared to the eclectic, muddy stance of the non-rational, instinctual Right in the rejection of modernity. But it all does come down to an embrace of, versus a revolt against, the modern world.

And here we encounter a contradiction central to the Right. For in order to revolt against the modern world, the Right must simultaneously embrace it. Moderate conservatives like Edmund Burke who were terrified by the French Revolution were dragged kicking and screaming into modernity, accepting the economics of Adam Smith and the private property of Locke while demanding that tradition put the brakes on changes wrought by capitalism. Reactionaries like Joseph de Maistre—a Counter Enlightenment counterrevolutionary—advocated for "throne and altar" in a restored *ancien regime*, yet he still admired Napoleon. The Left went full-bore into mass politics, vanguard parties, technological innovation, and heavy industrialization with the Bolshevik turn after 1917, yet another national interregnum. From Mussolini's 1922 March on Rome through Hitler's 1933 acceptance of the German chancellorship, the extreme Fascist right responded by producing an anti-liberal, anti-conservative, anti-capitalist, anti-Marxist revolutionary mass politics to reindustrialize central Europe around a vanguardist, ultranationalist, palingenetic core. The Right has always been in reaction to the Left because of this central contradiction, and there are scholars of Fascist Studies who claim that Fascism was actually a synthesis of revolutionary Left and Right.

Lacking a feudal past, a universal church, and monarchist and aristocratic traditions, the Right in the United States remained confined to moderate conservative factions in the prominent pre-civil war electoral parties—Federalists, Democratic-Republicans, Whigs, and Jacksonian Democrats. It's been argued that the American Right actually started as a form of European liberalism. At its most immoderate, early American conservatism demonstrated strong nativist and isolationist tendencies, as with the American "Know Nothing" Party. The country's Protestant citizenry was subject to populist Great Awakenings, rightwing fundamentalist movements, and heretical cults like Mormonism. And, of course, the prevailing assumption across the board was that the United States was a white man's nation, owned and run by white people. Southern slave society came closest to offering a European-style Right based on aristocracy and tradition. The struggle over slavery that lead to the civil war also drove conservative elements of the southern Democratic Party into the extremism of the Ku Klux Klan's white supremacist militia terrorism after the civil war, while much of the GOP drifted into an isolationist, *laissez-faire* Old Right.

Along with a revival in rightwing religious movements like Christian evangelicalism and pentecostalism, the United States witnessed its own fascist movement paralleling European Fascism between the world wars. Based on a reborn, white supremacist, mass KKK that was also anti-Catholic, antisemitic, and populist, it included the antisemitic ravings of Father Coughlin, Charles Lindbergh's America First movement and sympathies for Nazi Germany, Pelley's Silver Shirts and Christian Party, even the more demagogic leftist populism of Huey Long. The threat of an American Fascism was very real in the 1920s and 30s.

With the defeat of Nazi Germany and Fascist Italy at the end of the global interregnum, in large part thanks to the Soviet Red Army, it was assumed that Fascism had been liquidated once and for all. The United States appointed itself the sole superpower and the center of empire, capable of imposing a Pax Americana over the world, except for an obstreperous Soviet Union. Some form of Cold War anti-communism became a mainstay of mainstream American politics. It should be remembered that Joseph McCarthy started out a Democrat and ended up a Republican. McCarthyism, the John Birch Society, and Barry Goldwater's faction of the Republican Party were all radically anti-communist.

But the Right in the United States remained fractious. It included the antisemitic white supremacism of the Klan, George Wallace and the Dixiecrat revolt, the beginnings of the patriot/militia movement in DePugh's Minutemen and Beach's Posse Comitatus, the paleoconservatism of Russell Kirk and Paul Gottfried, embryonic conspiracy theorizing *a la* Bircher anti-fluoridation paranoia, Ayn Rand's atheist Objectivism, the first inklings of Murray Rothbard's AnCap libertarianism, and the like. In contrast to the rightwing alliance between Christian evangelicals and Catholic bishops on everything from school prayer to abortion, serious theological divisions emerged in Reconstructionism, Dominionism, and Christian Nationalism alongside religious cults like Children of God, Unification Church, Fundamentalist LDS, Church Universal and Triumphant, etc. As the Right so often mirrors the Left, American conservatism tried to force a contrapuntal unity against the perceived "international communist conspiracy for world domination."

William F. Buckley founded the *National Review Magazine* in 1955 in an explicit effort to demarcate a proper American conservatism and to keep it properly policed through vicious polemics and purges of racists, antisemites, and conspiracy wingnuts. He wanted an official American conservative movement that overlapped with the Republican Party, a pro-business/anti-union conservative movement dedicated to a disciplined, uncompromising, good-vs-evil crusade against communism. Buckley thought of this as standing athwart history, yelling stop, in his version of revolting against modernity, but he discovered that policing the Right was like herding cats. It's been argued that Buckley's *National Review* conservative movement was a facade; that the Right didn't grow less diverse or more unified under Buckley's shepherding. Yet what ultimately vanquished Buckley and the conservative movement was the crisis of the Left that bubbled up during the 1980s, culminating in the Soviet bloc's sudden collapse from 1989 to 1991. The United States won the Cold War and truly became the sole superpower and center of empire. Yet things fell apart and the center could not hold as another global interregnum took shape.

I argue that the crisis of the Left produced a corresponding crisis on the Right, a proliferation of "strange new variants" on the Right. The Reagan / Thatcher neoliberal rebranding of official conservatism primed the crisis, alongside the direct mail Viguerie New Right and imported rightwing countercultural currents like Skinheads. All sectors of the Right subsequently proliferated, from the secular Right (Libertarianism, Neoconservatism) through the religious Right (soft and hard Dominionism) to the xenophobic Right. The latter witnessed the most explosive growth through populist movements (armed citizen militias, Sovereign Citizens, patriot groups) and white nationalist ultraright movements (Christian Identity, Creativity Movement, National Socialist Movement, National Alliance).

The most visible aspects of the growing Right—the Tea Party movement and now the Alt-right—are just the tip of the rightwing iceberg. Whereas the secular Right remains committed to a pluralist civil society, the xenophobic Right is hardline anti-democratic, with the dividing line between conservative and hard Right falling somewhere in the religious Right. The confusing variety on the Right can barely be contained by this conceptual triad, unlike the Left's greater structure and coherence which falls easily into antiauthoritarian, democratic / parliamentary, and Leninist categories.

The changes to global capitalism that underpinned the rise of this current global interregnum must wait until a future column. I'll conclude by quoting Tom Robinson: "If Left is Right, then Right is Wrong. You better decide which side you're on."

**ALL ACTION IS REACTION!**

*"With cropped hair, boots and braces*
*Pissed up cunts with angry faces*
*Leave the pub with a pint of beer!*
*Arrive at the gig late*
*But they don't care!*
*They were pissed on arrival!"*
*—ABH, "Pissed on Arrival"*

You suckers been hard at work? Not me! As soon as I sent off last month's proposal for my Laz-E-Boys-at-work program, I done got laid off. Someone call ALANIS MORISSETTE 'cause I got ten thousand spoons for her. Sheesh!

A reckoning is upon us, y'all. I live fast and high when I'm drawing a steady check, like a Roman princeps! Champagne mangos from Whole Foods, anybody? My treat. Let's get thirty! Let's juice 'em! Guess I better buy a juicer! Mix it with this Prosecco. It's from fuckin Veneto. Wanna burn $200 on sushi? All tempura rolls? What do I care? While we're talking Japan, let me just grab this set of obscure S.S.S. demos offa Discogs. Yeah, they cost the same as what I used to make in a month at my first dishwashing job, but fuck it! As gawd is my witness, I'll never be broke again!

And then I get laid off and it's like a train hitting the breaks. Screech! Boom! Boom! Boom! What's on the menu? A pallet of Maruchan and a 50-gallon drum of off-brand peanut butter from the Sure-Save. It's called Jaff and it's like 98 percent hydrogenated soybean oil. It sucks! Then the music dries up and the column starts to look like a Bandcamp advertising vehicle. ("Now That's What I Call Mediocre Music!")

My schedule starts getting weird too: The ancient and accepted concept of a seven-day week is vanquished. The world melts into one long, mysterious rolling "day." Periods of intermittent sleep—long naps—lead to staying up later, to sleeping later, to drinking my first cup of coffee and cleaning HQ at 10 pm and jerking off at 4:00 a.m. with the birds chirping while doing my best Martin Sheen hotel-room-freakout in between. Ever been to a last-call AA meeting? A little different crowd than a sunny 5:00 p.m. after-work meet-up. (Not that different, actually.)

These stretches of unemployment hammer home my need of structure. Rigid, societally imposed, threat-based structure! Feels warm and cozy even typing those words. Know what else makes me feel cozy? Oi!, you dummies! So enough of my boolshit! Let's dig into some rigid, threat-based music! Brave New World, what the fuck eva!

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**1984 – *A Decade of Pain* CD (Combat Rock):** France is a big place (but smaller than Texas!) and—as any reader of this column knows—it's filled to the brim with top-notch Oi! and skinhead music. 1984 has been in the mix since 2007—hence the album title. They're an Oi!-fan's Oi! band. Which considering that their sound is more in line with the CLASH—their song "Dreary Days" uses a vibraslap prominently—and RED LONDON (and DOC MARTIN and GUTTERSNIPES) than say, BRU/TACK or ABH, it's surprising there hasn't been more of a cross-punk appreciation for these Alsatian crop-tops! Your loss, sand freak!

The band traffics in a clean sound that is paired with strong pop sensibilities—but not sugar-Oi!—and when coupled with their clear affinity for the brickwall philosophy of the '80s, they set themselves apart from the prosaic pop-streetpunk that is so familiar right now.

This release collects their two EPs from Bordes De Seine and KB respectively, and two solid live tracks. We'd prefer to have it on LP but really it's getting the most play in the truck right now anyway. We give it two starched, perfectly rolled one-inch cuffs!

***

**BROMURE – *A La Roquette* EP (Une Vie Pour Rien?):** Well, fuck. We purchased this little record completely on spec. BROMURE is Wattie, Alex and Nico from the well-missed Parisian outfit MARABOOTS plus Nina, who is new (to me). In addition to the line-up, I suspected this would be a straight stunner because UVPR seems unable to put out anything close to mediocre. And (as always) I was correct in my decision. This is great! BROMURE brings the saxophone—prominently—back into French Oi!, bridging the gap between MARABOOTS and RIXE. But even if it was divorced from that context, BROMURE would stand on its own as a new band that deserves attention and praise.

You get two songs on side A, "Catacombes" and "Mains Dans Les Poches," while the B-side contains the band's interpretation of the *chanson réaliste* tune "A La Roquette." The whole thing's got speed and energy, with an eye to the past while they keep their domes in the present. And the butter on the *cwasont* is that it's not overly polished, making it one of the best releases we've heard all year. We give it two 10i black DMs with white laces!

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**BURDEN – *Time Tryth Truth / Divided* (Under Watchful Eyes / NxA):** BURDEN is Andy Fletcher. If you're a Brother of the Boot or a Sister of the Shave you're probably an owner of one—or many—of the shirts he's designed for bands such as PODER ABSOLUTO, HAMMER & THE NAILS, and SYDNEY DUCKS. He's responsible for *Neutral Accents* fanzine, and he played in MFP and REVILERS. All that to say, he's down. Back in 2013 Fletcher recorded a demo under the name BURDEN and pressed 100 tapes that sold the fuck out; now you gotta pay like thirty bucks on Discogs if you want one. This single is that demo pressed to vinyl. And it's still gonna be hard to find one if you don't already have one in your hands, 'cause Under Watchful Eyes only ordered 95 pieces or something. Yikes!

This is heavy primitive Oi! that frankly makes me want to smash my face in with a brick, it's so good. Anyone who's into PEACEBREAKERS, BOSTON STRANGLER, MIBURO, or STRAW DOGS, will want to hear this if they haven't already. Goofy shit it ain't: *"Now turn your back / And look at the dawn / Uncertain future / That stretches beyond / In a world that is governed / By the history / Of triumph for some / For others misery."* That's from "Time Tryth Truth." "Dived" has a guitar lead that jangles and builds, making it sound like it came from Acre Studios. Tip top. As of writing, underwatchfuleyes.bigcartel.com still has copies. Snag before you're sorry for the second time. This gets a sage green Alpha Industries MA-1 flight with American and Gadsden flag patches sewn onto the left arm.

***

**CRIME ALLEY CRETINS – demo:** This is Oi! like the CASUALTIES and DISCOCKS are Oi!...Which around here we call Pogo, but that's semantics. Their singer is bratty AF, they have single-note guitar solos, one of their songs ("Smelly Fucking Booted Freaks") has a shithead chorus of *"Nyah-Nyah-Nyah,"* and they're from Allston, Mass. You know what this is. If you're into spiking your hair with beer, doing a bunch of duster and maybe cutting your hand open on a broken 40 at the end of the night, here's another band for you. This probably would warrant a "fuck off," but we here at Gang HQ find this shit charming. I don't get down like this anymore, but I'm always glad when someone does (just, you know, don't touch me). I emailed them asking about a tape and they said they were too broke to press one, so head over to crimealleycretins.bandcamp.com and float them a few bones so they can buy...I don't know. A case of Cobra? A flat of Strongbow? We give this one friend to help you evenly fan your mohawk.

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**LION'S LAW / STARS AND STRIPES – *Heritage* split EP (Contra / Longshot):** America and France! Red, White, and Blue transatlantic power-split! Oi! LION'S LAW, another band featuring Wattie, never disappoints. Things kick off with the title track, a tough and moody marcher with the gang-chant chorus, *"We will fight / Can you feel the rage? / We're not gonna let them take away our heritage / We can't forget / Cannot turn the page / We will forever retain our heritage!"* The song unfolds into a bar-basher with a soaring guitar solo that takes flight like the short-toed eagle of Gaul. Good stuff! LION'S LAW wraps up their side with a cover of the STARS AND STRIPES classic, "The Power and the Glory." It's one of the best American-Oi! tunes and it's nice to hear a French band cover it. Wattie infuses it with all the power and glory that Choke does on the original. *Bon produit!*

STARS AND STRIPES lead off with their LION'S LAW cover, "Knock 'em Out." Choke and the boys keep it pretty close to the original but add in a touch of Tipton-esque guitar flourish. Their original tune is the tribute "Lion's Law," which is about LION'S LAW (or an actual lion, it's unclear) being the best in France. It's cool enough. It weaves into that metallic-Oi! territory S&S sometimes finds itself in. We're just glad to hear new stuff from the always intriguing STARS AND STRIPES.

Let's see, we'll award this...a pair of black fingerless sap gloves.

***

**NO ESCAPE – *Back on the Street* EP (Under Watchful Eyes / Longshot):** NO ESCAPE is two cropped men and a mop-top who hail from Tottori Prefecture. I guess they've been at it since the turn of the century, but their last appearance was a Bronze Fist comp back in 2013 and before that their only proper release was a split CD with NATURAL BORN MASTERS in '07. Back on the street indeed! Thankfully what we have here is a solid four-song EP that showcases the band's kinship with Japanese Oi! forerunners like JM CRACKER JACKS and COCKNEY COCKS. With titles like "No Escape, No Change," "We're Coming Back," "Revolt," and "Having Fun" you get an idea of what they're about. Read these likable and lighthearted lines: *"Rock'n'roll, lots of beer! / And wonderful mates / It's perfect to come here! / Tonight belongs to me! / We're having, having fun / We're having a wonderful time! / Let's talk together / about music and more / Cheers with beers together / It's time for having fun!"* Damn your stone heart if you listen to this record and don't enjoy it. Japanese Oi! rules, OK! We can't get enough, so here's to Longshot and Under Watchful Eyes having made this available. And word on the street is UWE has more Nippon-Oi! dropping in the coming months. We got peeled eyes. Rating: a set of red one-inch braces and Wahl brand clippers outfitted with a No.1 guard.

***

Holy hell! Did you see that? Not a bad record this month. Call this shit a home run derby. That might be a first for "Still the New Breed!" But have no fear—I think we're getting something in from Germany and we might be getting some RASH from Ukraine next month. Hold ya nose! Until next month! Keep it clean.

**NOTNOTES:**

1) If you love Oi! from Japan like I love Oi! from Japan, drop me a line and we can discuss the mystique it holds: AmericanBootGang@gmail.com

2) If you have a copy of that BATTLE RUINS tape they sold at their Boston gig this last April and want to let it go for less than those goons on Discogs, hit me up too.

3) Let's go Bucs.

I've always resented the backwards-gazing mentality that, especially in the last few years, has given way to a glut of completely unnecessary reissues, cash-in reunion tours, and the sort of preoccupation with the already-canonized that fosters a frustrating resistance to taking chances and seeking out music that is being made *right now*, under the radar of tacit scene approval. But to be honest, 2017 has been an extremely difficult year for me so far, and maybe depression is partially to blame, but there's been very little new music that hasn't left me completely nonplussed and underwhelmed (and not for lack of trying). The records that I've been coming back to most often over the last few months seem to be the ones that have been scrabbled together from the archives—maybe it's the escapism of immersing myself in a history that's already been written, or maybe I'm only a step or two away from being one of those people who only goes to shows in cavernous venues featuring '70s and '80s post-punk cult heroes back from the grave and "reformed" with one original member (hello, GANG OF FOUR).

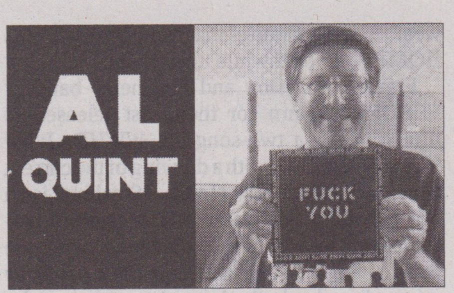
At any rate, I was really glad to see early '80s South Floridian femme-punks MORBID OPERA included on the first installment of the *Subnormal Girls* compilation series last year, and the band's legacy has just been even more thoroughly preserved thanks to a new anthology LP compiling their lone EP (1983's *Jesus Loves You—So Give Us Your Money!*), a handful of contributions to the *We Can't Help It If We're From Florida* compilation 7", and two tracks previously only available on a posthumous cassette. Like the more-or-less concurrently existing NEO BOYS in Portland or CHALK CIRCLE in Washington, DC, the women of MORBID OPERA (plus some rotating boy guitarists) started playing music together as a means of carving out space for themselves in a very heavily male-dominated local DIY scene, crafting songs with a raw, ragged jangle that stood in total opposition to the loud / fast orthodoxy that had taken hold as punk mutated into hardcore by the mid-1980s. Lisa Hodapp's vocals had a gritty and endearingly off-key dramatic flair, and the stripped-down '60s garage stomp meets '80s punk slash of songs like "One Dimensional" and "Madness" could have easily been the product of some alternate reality where Exene Cervenka (who was a Florida expatriate herself) had taken over X to turn it into a total DIY post-punk girl-gang. The huge insert booklet included with *Collection* is pretty incredible on its own, complete with lyrics, a brief history of the band (most telling lines: "Lisa was influenced by the hardcore music coming out of DC, California, and locally, as well as anarchist music out of England," and "Libby was more into art-school music, such as MARINE GIRLS, SLITS, and BIRTHDAY PARTY"), tons of photocopied flyers, a full-color photo spread, a lengthy interview reproduced from a local zine circa '82-'83, and a Florida scene report describing MORBID OPERA as "the best thing in Florida since TEDDY and the FRAT GIRLS"—I can't really argue with that. Limited to 500 copies, so don't sleep on it. (Vinyl Rites, vinylrites.bigcartel.com / morbidopera.bandcamp.com)

PUSTOSTANY were a short-lived spin-off of Polish post-punk / no wave combo KURWS, and in late 2012, they recorded eight songs with a synth-damaged mechanical breakdown vibe that predated that whole "Midwestern American punk freaks recreating their favorite DEVO records" phenomenon by at least a year or two, released them as a cassette simply called *2012* via the small Polish label Oficyna Biedota, and then presumably splintered. Flash forward a few years to 2017. Sweet Rot Records stumble on the songs in "the deep dark annals of the internet" and re-release them as a 12" EP, thus rescuing PUSTOSTANY from

being forever lost in post-mortem demo-tape-only purgatory. The guitar strangles and scrapes, the distorted squeals of synth sound like a Z-grade sci-fi soundtrack being chewed up by a faulty tape deck, and the bass and drums lock into a steady rhythmic pummel for vocalist Maciek to shout over, pairing jaggedly spartan post-punk in the tradition of the EX or the FALL (circa the early '80s) with an edge of SCREAMERS / COUNT VERTIGO techno-futuristic paranoia updated for our 21st century hell-world. It's *Killed By Synth* for the *Messthetics* set, and it's frenzied and fucked up in the best possible way. (Sweet Rot, sweetrotrecords.com)

*Zero Work* is the latest EP from Sydney, Australia's DILEMMAS, demonstrating the sort of critical lyrical fixation on the structures of romance, labor and leisure that you'd probably expect from a group that had covered not one but two early MEKONS songs on their previous recording, while the music itself draws from a fairly disparate set of late '70s / early '80s post-punk influences. I have some pretty clear allegiances and biases when it comes to the latter, and "Bomb the Clock," with its starkly repetitive rhythm (bass, practically cymbal-less drums and absolutely no guitar) augmented by a droning synth whirr and deadpan talk-sung femme vocals, definitely rings my minimal coldwave bell as the standout of the EP. "Towel" follows a similar pattern but starts off much more urgently, with the drums speeding up bit-by-bit to match dual-vocalist shouts before it all crashes into a coolly-detached synth-backed chant of "*it's not something / that I really want to do*," and some scritch-scratch guitar finally pops up in "1 in 3," pinned down by rubbery bass and a bratty girl-gang delivery of lines like "*I really like you / let's go to your place / dim the lights / what the fuck!*" that's right out of the HUGGY BEAR textbook. The real outlier here is "Ruins to Communes," a scrappy acoustic waltz in the tradition of *Fear and Whiskey*-era MEKONS or CHUMBAWAMBA at their most anarcho-folk, which is very much not my thing, but three out of four isn't so bad. (You Need to Practice More, yntpm.bandcamp.com/album/zero-work)

*Say hey at ripitupstartagain@gmail.com, more sights and sounds at futuresandpasts.org.*




### IN MEMORIAM

Heartbreaking times, once again—I've lost four friends within the last month or so, all of them way too young. Susan Tanner was someone I knew from my music retail days, when she worked for one of the bigger labels. She eventually ended up working for ANI DIFRANCO's Righteous Babe label for several years. Susan had battled breast cancer in recent years and finally succumbed to it in late April. She was only 51. She did a lot for the music scene in Buffalo, putting on shows in her house and always providing a place for traveling musicians to crash. When she passed away, it was suggested that any donations go to Planned Parenthood. That's important, given how that women's health agency has been under attack. Even Glenn Danzig believed some of the bullshit propaganda put out by the anti-choice crowd that PP sold baby parts, although he claims to be "pro-abortion" and "pro-Planned Parenthood". (I suppose I should resist the urge to quote the MISFITS song "Last Caress," the one that goes *"I've got something to say… I killed your baby today.")* But Planned Parenthood is more than an "abortion clinic." They provide valuable health services to women, including mammograms that can catch breast cancer. It's sickening how the so-called pro-life crowd has turned PP into a pariah and the loss of funding could greatly affect the availability of services that can save lives. So much for pro-life.

Dave Bakkari was a mainstay in the Boston hardcore scene going back to the '80s. He had a physical disability but he never let it stop him from getting out to shows and living his life to the fullest. He had an encyclopedic knowledge of all types of music and knew exactly how many shows he'd gone to. In fact, he'd asked me to make a computer database, having dutifully recorded every one in a notebook, but I thought it too daunting a task. He even knew exactly how many songs he had on his computer. Dave was generous and helpful to me when I was going through a rough patch and was always sharing music with people—he'd sometimes have me mail out mixes that he'd burned onto CDs for his friends. He never wallowed in any sort of self-pity and seemed to maintain an upbeat attitude, including a wicked sense of humor. His passing came as something of a surprise. I hadn't talked to him much in recent months and found out that he'd passed away in a nursing home. He was only 54.

I hadn't seen George Czernetzky in about three years—the last time was when I ran into him at a record store in Cambridge. He gave me a big hug and insisted on taking a picture with me. We'd interact on Facebook occasionally, but I hadn't been in contact all that much over the past few years. He played with the band COLEMAN in the '90s and was always praising me, saying I was one of the first people he got to know in the hardcore scene and how much that had meant to him. I know he'd been through some rough times over the years but things seemed to be on the upswing. He passed away from a stroke in mid-May and left behind his fiancée and a young daughter. He was only 42 years old.

Xtina (Christina) Lloyd was someone I hadn't met in person but we'd corresponded for several years and I was hoping the day was going to come when that would be rectified. Sadly, that's not going to happen. She'd suffered from a number of health problems in recent years, including two heart attacks. She died in late May and was in her early 50s. She was from Michigan and had always been involved in the punk scene there. She knew my friend Jane Simpkin, who I've mentioned in this space before—Jane died on 9/11 and Xtina knew her when she went to the University of Michigan. She was a sports fan and we'd rib each other about the various successes or failures of the teams we followed. She was one of those friends I could be myself with, someone I could confide in and get moral support from. Friends like that are few and far between, and I'm going to miss that.

### MUSICAL MATTERS

It's been quite a while since RANK/XEROX released anything—since 2011, to be precise—and their self-titled album was one of that year's best. It was a wiry, angular post-punk attack that conjured up memories of early '80s Boston art-punk bands like NATIVE TONGUE. Their new four-song 12", *M.Y.T.H.*, fucks with that formula a bit. It's something of a departure. The title track works in synth bleats and it's got a mutant pop feel à la TOTAL ABUSE, as does "Ingenue," which also cross-pollinates DEVO and *154*-era WIRE. "Zero Hour" and "Deletation" do harken back to what the band did on the first album—two edgy and mind-numbing compositions. It did take a few listens, but all four songs share an engaging presence, with different shadings. (Adagio830, adagio830.de)

After some tape releases and one 7", KALEIDOSCOPE's *Volume Three* 12" features a somewhat more accessible take on their experimental punk approach. Mastermind Shiva Addanki has also played with the likes of NYC bung rockers IVY, JJ DOLL, and DEFORMITY, so there's a dirty and gritty vibe to these songs, a lowdown bluesiness harnessed to expansive sonic elements. There's a concept at work, perhaps a cautionary tale of sorts, in which man bows to machine, but the machines end up inheriting the less savory side of the human condition, which makes one wonder who or what is controlling whom. (Feel It, feelitrecordshop.com)

UNA BÈSTIA INCONTROLABLE'S latest 12", *Metamorfosi*, has the band continuing to fuse repetitive tribal rhythms into a powerful, numbing, guitar buzz, a sound they stoke into a fiery concoction. It's propulsive and explosive, particularly in "Estic Buit Per Dins" ("I'm Empty Inside"), with a relentless burn. "Tot Sol" ("Alone") is a short, industrial excursion like MINISTRY or YOUNG GODS. To paraphrase KILLING JOKE (a band these guys certainly draw from), it's time to go the fire dances. (La Vida Es Un Mus, lavidaesunmus.com)

CAPITLE were an early '80s Albany, NY hardcore band who only recorded a few demo tapes and appeared on a compilation. Following the death of original bass player Phil Samuels, CAPITLE returned with a revamped lineup and a pair of new 7" EPs—*Melodies of Capitle* and *Greatest Hits Vol. 1*—and it hardly sounds like some lame attempt to recapture past glories. This doesn't fit any pat category, although there are a few similarities to the CIRCLE JERKS (post-*Group Sex*). Vocalist Jim Romano has a Keith Morris-like cadence at times, herky-jerky and kinetic, as the words are spit out in semi-narrative fashion, sometimes breaking from the songs' meter. If this is a mid-life crisis, well let's hear it for mid-life crises. (Cacophone, cacophone.com)

The two latest Beach Impediment releases come from the PDX terrors in LONG KNIFE and the Richmond rippers in FRIED EGG. LONG KNIFE returns with a smokin' 7", *Sewers of Babylon*. Similarities to POISON IDEA remain—Colin *does* sound like Jerry A., there's no denying it. High-energy hardcore punk with searing guitar licks and metallic flourishes, this sticks to a loud/fast blueprint, although "The Tower" is a fired-up mid-tempo rocker. Keith Testerman (HELLSHOCK, WARCY, etc) now mans the drum kit and provides a potent backbeat that really fires the engines. Floor-rattling.

On their second 7", *Back and Forth*, FRIED EGG continues to exhibit a frenetic hardcore sound, punctuated by ranting, nearly-unhinged vocals going along perfectly with the fast-paced riff attack. Dynamic instrumentation with intense guitar textures shares space with nimble bass-lines and hammering drum beats. No wheel reinvention, just succinct, well-executed rage, with the damaged-sounding "Side By Side" as the standout. (beachimpedimentrecords.com)

Slope Records has unleashed a trio of diverse discs. POLITICAL CRAP was Duane Peters's first band and the three songs on their *Slow Death 1980* 7" appeared on the 1981 compilation *Who Cares*. Young, loud, and snotty (where have I heard that before?) captures the essence of early '80s southern California punk, especially for the brief, hard-hitting "Slow Death" (funny to see the reference to reading a 1991 obituary). The other songs are in more of a tuneful, mid-tempo vein. Duane's vocals have a snarling quality that's quite different from the weathered emanations that came later with US BOMBS. A worthwhile unearthing.

Frank Discussion and his merry band of FEEDERZ return for their first released in fifteen years, a two-song 7", *WWHD: What Would Hitler Do?*, with a drawing of the current occupant of the White House. "Stealing" is an ode to looting, delivered with a punk-meets-samba rhythm, while "Sabotage," with the refrain *"Time to put this country out of our misery,"* packs rhythmic tension with a catchy chorus and is the better of the two. Just so-so. On orange vinyl, of course.

The FATHER FIGURES include JFA's Michael Cornelius in their ranks and their fourth album *Heavy Lifting* is another solid offering. A post-punk framework here, but instead of jabbing angularity, it's subsumed into a percolating melodicism, with stinging guitar lines and a high degree of rhythmic dexterity. It's not sedate—the vocals pack a good deal of emotional intensity and the music has a potent presence. "Rigged," the hardest-edged song on the album, packs a wicked punch, while "USS Destroyer" has a FUGAZI-ish pulse to it. More of a sneak attack than a bombardment, and an effective one. (Slope, sloperecords.com)

NEW CROSS, from my neck of the woods, features ex-FLACCID vocalist Nate Thompson. Their six-song demo tape starts with a tough, floor-pounding intro and they play no-BS hardcore with a street punk undertow, in the manner of 86 MENTALITY. This was recorded straight to cassette and, truth be told, these guys need to get into a real studio because these songs deserve a much better recording. (300 Lafayette St, Apt. 4, Salem, MA 01970, xnthompsox@gmail.com)

INFANT MORTALITY's *Infamous* and SEEING SNAKES's *For Who For What* are two new CDs on Pat Society's Violated label. INFANT MORTALITY, from Dover, Delaware, are old-timers, having started in the late '80s and after a hiatus in the 2000s, reformed a few years ago. Pretty basic fast, snotrag hardcore punk with metallic guitar leads, it gets a bit monotonous after a while, despite the wise-assed sense of humor. They also tack on the tracks from their 1994 split with VIOLENT SOCIETY and a few extras. There's an enjoyable scrappiness to those songs, which include a cover of BAD POSTURE's "GDMFSOB." SEEING SNAKES come from the melodic punk side of the street, with beefy riffs, heartfelt vocals, and boisterous backups. They sound like they'd fit perfectly on one of those TKO Records *Punch Drunk* compilations, sharing space with the likes of the FORGOTTEN or HUDSON FALCONS. Tuneful without devolving into anything saccharine. Nice'n'loud. (violatedrecords.com)

*Endless Pussyfooting* is the third tape from ISS—the collaboration between Rick Ivey from WHATEVER BRAINS and Edwin Schneider from BRAIN F≠. This is another ear-grabbing excursion of electro-punk / new wave mania. It's fun picking out the samples they use—the CURE's "Jumping Someone Else's Train," X-RAY SPEX's "Oh Bondage Up Yours" and even the yell that starts FAUST's "The Sad Skinhead" are woven into the kinetic musical tapestry. "Peniss Envy" has a chaotic industrialized fervor, while "Hot Boi" mixes in gothy textures and "(919) Sui-Cide" has a downright danceable rhythm. Experimental, yet completely unpretentious. (State Laughter, statelaughter.storenvy.com)

Denton, TX band ELIX-R's second demo, *6 hrs*, is raw and abrasive punk, with yelping vocals buried into a din of buzz-burn instrumentation. There's a RUDIMENTARY PENI feel, with the thumping repetitiveness. The guitar tone for closing track "Higher" has a bit of a death rock feel. In glorious low fidelity. (elix-r.bandcamp.com)

FUTURO's latest release is a demo, *A Torre da Derrota* (*The Tower of Defeat*) and, after hearing it, I'm kicking myself for missing this São Paulo band on their recent tour. It would have meant a four-hour round trip through a rainstorm, but still. Surging, impassioned vocals (the lyrics are mostly in Portuguese, with a few in English) and stinging arrangements that fuse melodic punk, hardcore, and a little goth. This includes a cover of SADO-NATION's "Mom and Pop Democracy" that fits in well with the style. As of now, this is available on tape and download. (futuro.bandcamp.com)

*Al Quint, PO Box 43, Peabody, MA 01960, subvov82@gmail.com; subvox.blogspot.com; sonicoverload.net*

# revolution is in my blood: on being pilipinx / on being punk

**by elena corinne vigilia arntz**

being pilipinx to me is about embracing my roots and using those as sources of strength and resilience, and to continue the work that so many have struggled for, to fight against all forms of capitalism and imperialism. being pilipinx is about honoring my ancestors, respecting my elders, learning from and supporting my communities.

prior to my exploration of my identity as a gender nonconforming femme pilipinx, i emphasized my experiences thru the lenses of being a brown femme in the punk and hardcore scenes in the northwest. for the longest time i believed that my DIY ethic n lifestyle n socio-political roots, the foundations of my reality, was rooted in punk. i attributed my passion & dedication to intersectional, transnational feminist thought and praxis, as well as being dedicated to radical, revolutionary, anti-state politics to being involved in the punk and hardcore scenes in the northwest for over ten years

punk presents itself as a radical, progressive space more often than not, and preaches inclusion and seems to be anti-sexist, anti-racist, anti-homophobic and anti-transphobic, etc. etc. etcetcblahblah—but punk still replicates all the oppressive, awful dynamics of normative society.

i wrote a piece called "u have been a bitch to me at shows but i still think ur hot & other shit i've dealt w in punk as a queer pinxy prince$$" for an asian womxn in punk zine that i don't think came to be, but i included my piece / continued this conversation in my perzine called *riceball*. i was angry about a lot of shit and used my writing to decompress my feelings about social capital, abuse, and racism. i express that punk was a site of exclusion for me because i am visibly a racialized other: i am hypersexualized, ignored, or tokenized.

this tokenization in punk has been especially difficult as I become more empowered, radical, and difficult: i am tokenized as the "POC who makes this space safe" or asked to do a lot of emotional labor for white radical punks to relieve them of their white guilt and white fragility. i am regarded as "too much," "too angry," "too aggressive." These are based in racist, sexist stereotypes of the too-angry brown womxn. since i'm "azn" i'm "supposed to be" submissive, passive, quiet. i often hear that I'm too sensitive or too politically correct or to get over it, while white punks are credited or praised when speaking on the same topics. these passivity stereotypes about femme asian folks being easy to fuck / "yellow fever" comments also extend to harm me even more as being lumped into "Asian" generalizations completely ignoring the unique narratives of the effects of imperialism on identity, immigration, and assimilation.

i distanced myself from the punk scene quite a bit after being fed up with visibility politics and the apolitical punk climate and shifted my energy to QTPOC community organizing in the northwest. one of my efforts was starting to intern at / collectivizing / now running **brown recluse zine distro**, a distro / small press by and for people of color. i am passionate about disseminating information in accessible ways. by running brown recluse zine distro, i have connected with countless other pilipinx punks in the diaspora, to whom i am eternally grateful for shifting my anger and trauma into fruitful growth in terms of my racial identity. but—at the core of what i do—i carry the DIY punk ethic to it.

despite all my shit talking, i do still really appreciate and love punk. punk teaches you to question and rebel against normative society, to try to live intentionally in community with others to work against competitive capitalism. through writing about my own headaches of racist shit in punk spaces, i began to explore what it means to be queer, what it means to be brown, what it means to be pilipinx, and i found out:

pilipinx are honestly punk as fuck.

as i research and study and connect with more pilipinx punks and activists, as i search deep into my ancestral histories, i realize that it's in my blood to be a revolutionary, to resist, to always fight for the people.

pilipinx have been working in community against capitalism in its most evil forms. in the various histories of the 7,600 islands of the archipelago and over 180 different ethnic groups, all have resisted in the face of imperialist fuckers. and have been resisting from the start..

resisted against the Spanish colonizers for over 300 years,

then against the US when the country was bought for 20 million dollars,

against Japanese torment,

against the American "benevolent assimilation" i.e. cultural genocide and military rule that continues until today,

against international government corruption.

from the Philippine revolution, to the people power revolution, to the new people's army (communist guerilla army that has been operating since '69), pilipinx have been organizing in response to dire poverty and western imperialist interventions.

these revolutions and uprisings have been led by women, gender-nonconforming queers, baklas, tomboys, students, indigenous folks, healers, landless rural peasants, and working class poor. these folks organized to be able to learn the language of the oppressor to provide the framework for the creation of an autonomous government (the *Philippine Autonomy Act of 1916* ), self governed by the peoples of the islands instead of the US rule.

it is through the activists, the communists, the leaders, the revolutionaries and the healers that i have found my voice and my purpose as a pilipinx punk in the US diaspora.

being pilipinx and being punk ultimately mean the same thing to me right now in my life: to focus my energy and life power to fight tooth and nail against the evils of white supremacy, imperialism, patriarchy, and capitalism, to remain strong and resilient, to community organize in grassroots accessible ways because all power comes from the people, and to honor my revolutionary ancestors who paved the way, whether this is through my politicization, my writing, zines i collab on, bands i listen to, or thru my daily struggle to survive.

**A NOTE ON LANGUAGE**

an important distinction to make, however, for my piece and for all the pieces in this *MRR* issue is that everyone has a distinct Filipinx / Filipino / Pilipino / Pilipinx identity that is based on their positionalities and experiences.

there are not descriptions or even language to blanket us all, of course. there are 7,200 islands in the archipelago with many distinct peoples (over 180 ethnic groups), cultures, histories, geographies, dialects, languages, etc. many of us live in the diaspora as a result of centuries of imperialism and globalization

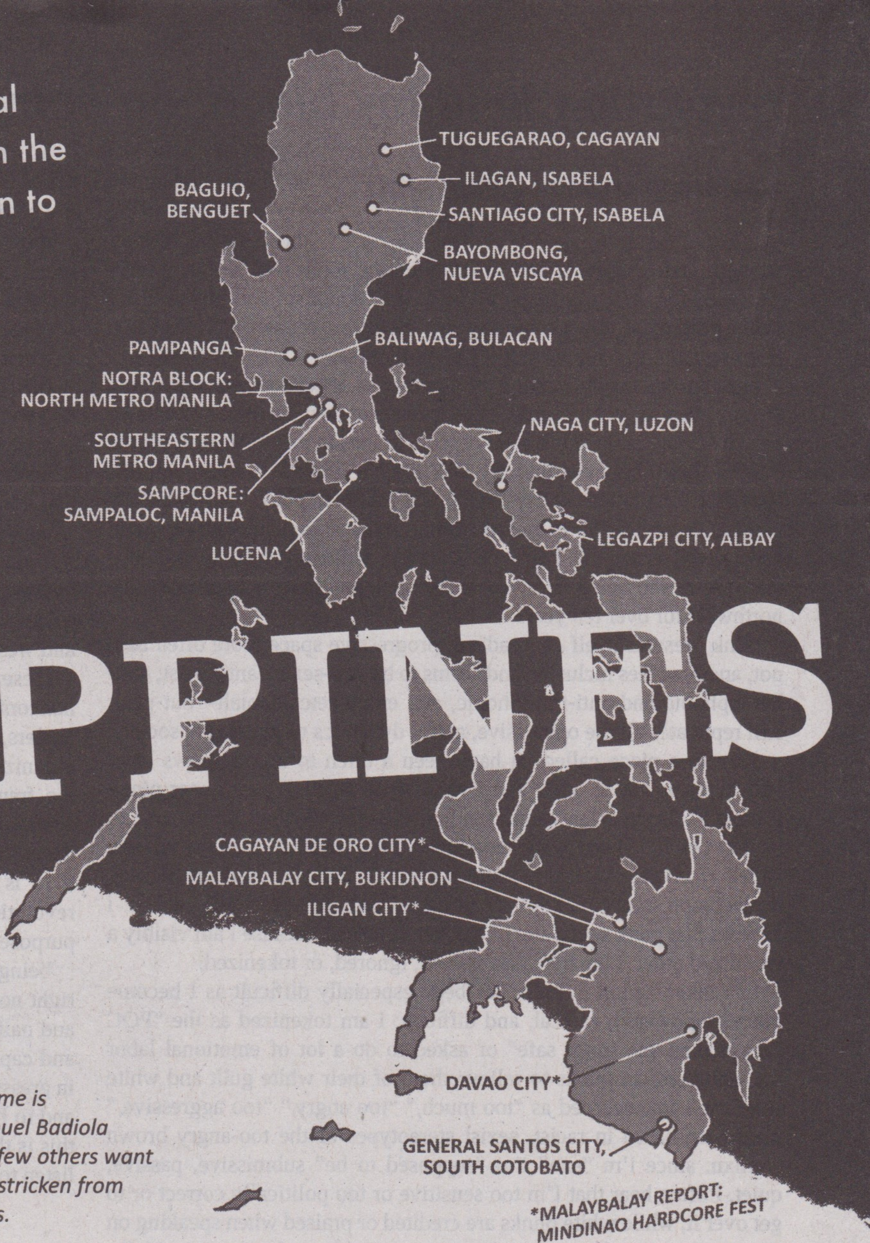
i prefer to use "pilipinx" and "pinxy" because i am a gender nonconforming femme in the diaspora. i use these in my writing and organizing. some folks use the "p" in place of the "f" for Pilipino / filipino because before the spanish colonization, there was no "f" sound in the indigenous languages (fuck you, king phillip).

similar to "latinx," some folks prefer to use the "x" to not automatically use pinoy / Pilipino / filipino over pinay / pilipina / filipina. however, many folks have raised the contention that using the "x" is distinctly a diasporic / westernized move, since most of the languages on the islands had no markers of gender—it was the spanish influence that added the gendered distinctions.

***if you want to know how a pilipinx identifies or what language they prefer, ask them!***

We've gathered perspectives (historical and present) on several punk scenes in the Philippines. There's a lot of information to take in here, but we've also certainly missed a lot. We encourage scene report submissions year-round. Let us know what's going on in your town! In the meantime, check out and support these hardworking Filipinx bands!

# PHILIPPINES




## SOUTHEASTERN METRO MANILA

*Greetings from the Southeastern part of Metro Manila! My name is Ban Cabuguang. Me, my friends Brons Moz, John Rey and Manuel Badiola of CONFUSION OF SOCIETY, William of BAD PUNKS TRIBE, and few others want to document a part of the '90s Philippine punk scene that was stricken from the greater Manila punk / HC scene reports and recent updates.*

**A BIT OF HISTORY:**

The Taguig / Makati / Fort Bonifacio / EMBO / Pateros area was once a thriving scene for punk gig attendees and tribe groups. You didn't see any punk bands from this area in the early to mid '80s. Though our elder brothers and sisters attended Brave New World, Twisted Red Cross, Katrina's, Red Rocks, and Rock Against Drugs gigs, the most notable gigs that pumped up bands were from the Rotten Youth, Greenminded, Aggressive Music Society, United Hate, and Joan Lombard series of underground punk gigs in the early '90s. The Rock A Punk series of gigs started the DIY punk / HC band scene in S.E.M.M.A.

Whether you hate or like the band, DRASTIC NOISE was one of the area's most active promoters of underground punk gigs. A four man band, noisy as hell, with pseudo anarchist lyrics that gets you slamming. You might not like John John's view on DIY ethics but hey, these guys are legendary. They released the *Combatants of Anarchy* cassette album in 1994 and were featured on the *Never Forget The Cause* tape compilation in 1993. Contact John John De La Serna on Facebook.

The *Young Angry Bands Unite* cassette tape compilation is a collection of punk bands in the area that was released in 1994. Bands on the tape include BANGUNGOT NI JUAN, a brother band of DRASTIC NOISE that reminds me of early BAD RELIGION meets CIRCLE JERKS, and VIOLENT OFFENDER, four guys playing political laidback angst full of empty threats to the government and politicians. I once sessioned as bassist for this band. Contact Joey Lee on Facebook if you want to get in touch. TRIBAL FISH, who were also on the tape, were an all-female band in the tradition of riot grrrl who became famous for their songs and can be heard on some alternative radio stations. I want to mention them here because this tape compilation was their roots before they became big. Other awesome groups from our area that were on the compilation include H.I.V., SCREAMING BEGGARS, MARGINALS, and BATINGAW.

PUEBLO is the most geared up Barmy Army / early EXPLOITED-style punk band in this area, three angry punk road warriors representing the Bad Punks tribe of the Pembo / Rembo area.

In 2005, many Rock A Punk bands started reuniting and assimilating themselves in a more DIY way. There is talk of a plan to continue Rock A Punk reunion gigs.

**THE DIY ANARCHO-PUNK / CRUSTCORE MOVEMENT IN TAGUIG CITY**

The antiwar pages of *Dissentive Reckons* Zine had only a little impact in the S.E.M.M.A. scene. A few of the most influential bands on this matter were the SOCIAL GOOKS (1992), ENEMIES OF THE STATE (1993), and MORAL ROT (1994). We collaborated with Downtown Sampcore (Sampaloc, Manila City proper) and MUDS (Mandaluyong

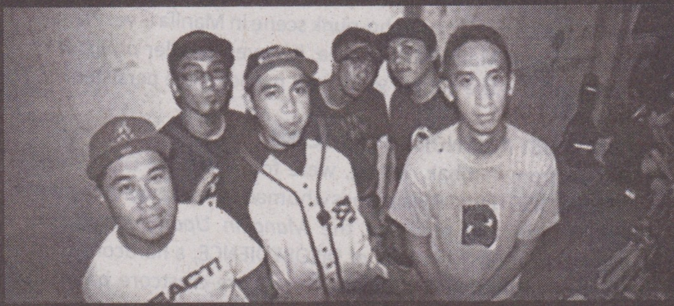
# GENERAL SANTOS CITY, SOUTH COTABATO

by Brianna

In the early 2000s we met some kids who brought ideas about DIY, anarchy, Food Not Bombs, and everything about punk movements and exchange of ideas. We formed a band, LIGASPAKA, old school punk rock with the spirit of the RAMONES, WUDS, and PHILIPPINE VIOLATORS. We played an underground show in our city organized by the Gensan skateboarders—it was the first show that went really well, featuring all different kinds of music: hardcore, punk, crust, thrash metal, metal, powerviolence, noisecore. It was an aggressive party where the venue was full, unlike today where most of the time at shows people are outside the venue banging their heads... WTF happened?

Gensan bands are BOODOTS, CHARLIE X CHAPLIN, LIGASPAKA, ANTI-BORAX, EXPLONTOI, SACRIFIX, ZIGSVEIN, SOSSY PALENGKECORE, NOISEBLEED, AMPUTATION, NEGLIGENCE, POSPORU, AMYO, FREEZEBEE, TRYING HARD, ALARMA SEGUNDA, AUTHORITIX, MANILACORE, FRANK CASTLE, P'TOWN RESPECT, ISYU, PARAFFIN WAX, ALSA ARMAS, NEVER ENDS, DISPOILATION, .50 CALIBER, REDEEMED BY THE BLOOD, SIEGE, PSYCHE DESTRUCTION, ROUGHNECKS, TORTURED MATERNITY, SICKMA, and more.

Macken of SACRIFIX named Southcore Crew, which included music based in the South Cotabato Hardcore Crew, and some of our brothers in the Gensan metal scene named their crew the Dadiangas Syndicate crew. Most of the shows here unite hardcore and metal in one show.




We will keep this scene alive until the day that we can see new hardcore kids or metalheads who will be passionate. As one of our mentors in the scene says, bands must treat each other as brothers, not as artists, and treat the music scene as a family, not as a rock scene. For now, we welcome the new bands in the scene: TAKE THE BISCUIT, NOAK LUTNAS, RADICAL NUGGETS, HONORABLE DICKHEADS, PINE EATER, BACON, WE DECEIVED ONCE, ISTONSIS, ENGRON, KATOLINISM, and all of the new HC kids who keep supporting DIY shows. We will keep this scene alive until the last breaths of our lives.

*For more information, you may email us care of Jennifer Daganato at daganatojennifer@gmail.com.*

As one of our mentors in the scene says, BANDS MUST treat each other as brothers, not as artists, and TREAT THE MUSIC SCENE AS A FAMILY, not as a rock scene.

# SCENE REPORT

City Underground Scene), and those of us from Taguig got ourselves organized as the Punx Not Thugs Collective, along with the *Chaozine* and D.O.A. Distro.

A few of us started the Free Food for the Prisoners benefit gigs in 1996. We adapted the principles of Food Not Bombs from San Francisco, California, and organized the first ever FNB all-vegan food distribution in the Philippines, informed by what we read in the pages of *Slingshot*, *The Blast!*, and early *Profane Existence*.

**EMERGENCE OF PEACE PUNK**

The mid to late '90s saw a small political / anarcho-punk movement in this area. From 1994 to 2000, Taguig had a small anarchist library called KALAKASAN Infospace. It has around 50 anarchist book titles donated by various sources such as AK Press, Class War, ABC, ACF, IAS, BAD, Jura, IWW, etc. and mostly magazines and periodicals from *Fifth Estate*, *Class War*, and *Love and Rage* and a whole lot of punk magazines—*Profane Existence*, *Flipside*, *Slug and Lettuce*, *MRR*, etc. KALAKASAN Infospace didn't receive any financial donations or mutual aid, but big thanks and kudos to all of them for the help donating the reading materials—some of them are still in good condition. Hopefully we can find a new space to restart this great DIY project.

The Solidarity of Activist Punks in the Philippine (SFAPP) consists of a few individuals with enlightened revolutionary visions trying to make the local punk scene be more aware politically. Besides FNB and vegetarianism / veganism, we worked with the EF and ALF campaign and McLibel campaign. We gain solidarity from leftist punks as well as apolitical but anti-authoritarian punks who share the same ethos. SFAPP was not and is not limited to anarcho-punks. It always welcomed activist punks from the Maoist, Leninist, Trotskyists, and Spartacists-minded individuals, and even nihilist and existential Pinoy punks. SFAPP was the meeting ground of political Pinoy punks from various leftist groups.

A few individuals aligned ourselves with the foundation of LAN (Local Anarchist Network) in 2000. Lately, there are related groups, art spaces, and infospaces, such as Sining Subkultura, Etniko Bandido, and Feral Crust.

The DIY peace punk / anarcho-punk scene in Manila is very small. In the Southeast Metro Manila area, it's even smaller or virtually non-existent, but the people who are a part of it are persistent.

**THE DIY CRUST AND NOISE BAND SCENE**

MARALITA from Tambak, Taguig, were four NAPALM DEATH and EXTREME NOISE TERROR wannabes who made a few songs of Tagalog grindpunknoise and recorded the *Mangilin Upang Magkasala Muli* demo in 1994. Members of DISOBEDIENCE, a hardcore-crust group, and MORAL ROT, a nihilist thrashcore-crustcore based in Mandaluyong, reformed as CESSATION OF REPRESSION in 1996, based in Tambak. CESSATION OF REPRESSION released two DIY demo tapes, *Forced Patriotism* in 1996 and *Die A Patriot!* in 1997, and appeared on a few split tapes and tape compilations.

CESSATION OF REPRESSION's next project will be releasing our first full-length. I know it's been too long, eh? But hey, we are all in the type E working class here. The poorest of the poor and working hard every day means you forget and slack off on the scene. It will be released alongside the remastered *Manila Crustcore* compilation.

CHARGED ATTAINDERS are three avid scenesters, with female vocals, who recreated the legacy of early '80s geared up punks and had a self-titled DIY demo tape in 1995.

Destruction of Alienation / Authority / Apathy (AKA D.O.A.) Distro released the *Manila Crustcore* tape compilation in 1997, the *Philippine Punk Onslaught* tape compilation in 1998, and mostly tape recorded bootlegs from various punk genres from classic punk rock, peace punk, D-Beat, grind, and noisecore just to share the DIY punk message across the Philippines. I used to clean old cassette tapes and record DIY releases for free as well as photocopying zines and printing patches and t-shirts. We have helped or co-organized tours for international bands.

**BANDS**

**SANTELMO:** In your face, angsty melodic punk rock group with brutal hardcore riffs setting what everyday people have to say about the government and politicians to outrage-driven music. They also have tracks on the recently released *Punkompilation* CD park of a series of CD compilations of mostly punk bands in S.E.M.M.A. and nearby. Butch is the guy behind this awesome project. Volume 1, *Corporate Elation,* was released on August 2015 and Volume 2, *Unite Exaltation,* was released in December 2016. Contact: Fast Butch or Punkompilation Pinas on Facebook.

**NU MILITANTS:** A punk rock band who play covers from the SEX PISTOLS, the CLASH, and other old time favorites, based in Western Bicutan-Tenement, Taguig City. Contact Silec Sidney or NU MILITANTS facebook page.

**CONFUSION OF SOCIETY:** The members of this band come and go, but Manuel, the organizer for Spirit of the Streets and Food Not Bombs Western Bicutan Taguig, is the local one. CONFUSION OF SOCIETY are a newer band from ex-members of CRAWLING CHAOS. They play their own version of punishing crust tunes in the tradition of female-fronted bands such as DETESTATION, DIRT, NAKED AGGRESSION, and such. Contact: Joyce Cos, Jan Raw Diskarga, or CONFUSION OF SOCIETY on Facebook.

**KURDAPYA BRIGADE:** A recently formed crustcore band from Taguig City featuring members of FASTPACE, CESSATION OF REPRESSION, SANTELMO, and CONFUSION OF SOCIETY. Contact: Jayr Cinco or Joseph d Artsonist.

Other cool punk bands in the S.E.M.M.A. (and nearby areas) are ISIDRO PROJECT, SAFETY FIRST, SQUAD 79, STATE VIOLENCE, CONFLICT OF INTEREST, SICKMURA, SHARPNEL, and PLEMA. We also have underground acts like HUMBLE SAUCE, SLINGSHOT, DANDIMITES, and the HOLLOW STREETS.

**THE SPIRIT OF THE STREETS**

In the mid 1990s, we saw the decline of the punk / HC scene in our area due to the popularity of alternative Pinoy rock AKA *rakrakan*. Komunidad Hindi Eksena, Oi Attack! and Spirit of the Streets DIY gigs have put on gigs in our area since the turn of the millennium.

*Here's what Spirit of the Streets founder Manuel Badiola has to say about the project:*

The Spirit of the Streets idea sprung up in early 2007. My appendix almost burst, and the doctor told me that I could have died. Considering that this is my second life, I thought that I should give something back to the scene that accepted me as part of the family, so I decided to organize a punk festival.

The first festival happened in 2007 in a covered basketball court. I can't describe my feelings when I saw the punks slowly

filling up the venue and the bands entering the main gate of the covered court one by one. I couldn't believe that it was actually happening, and that my dream was coming to life. I could honestly say that it was all a *"suntok sa buwan."* When I was just starting to form the band lineup, I just took a chance and invited some respectable '90s punk bands. They were very humble and supportive even if I was just new to the punk scene.

At first, my goal was just to do one event. I didn't have any long term plans of doing it yearly. But due to my love for music and the punk scene, that one event led to another, then another, until it was almost every year (sometimes even twice a year). Traditionally, it was held in a covered court or vacant lot. The Spirit of the Streets is a festival known for gigs, Food Not Bombs (veggie foods or veggie soups), skateboard competitions, fire dances, and selling or trading of DIY merch, punk accessories, and punk zines. We also held a Spirit of the Streets event with a gay fashion show as requested by a good friend as a celebration of his birthday. I was so taken aback about how the punks showed respect to our LGBT comrades. It was one of my most memorable gigs.

The Spirit of the Streets had also produced its own reports, arts, and articles about the current events in the punk scene through an alternative paper called the *Punkista Zine.* We have released four issues. In 2017, the Spirit of the Streets will be celebrating its tenth anniversary. Ten years of DIY events! When we started our guitars and microphones were only plugged into an old karaoke machine. We had a drum set that had no floor tom and a snare drum that has a broken, wooden DIY stand that someone had to hold while the bands were playing just to keep the gig rolling. Despite of the poor quality of the musical instruments, my comrades still supported our events.

We faced other challenges over the years: our proposals being turned down by government officials, being misled about how our request letter was denied though it was already approved by another official during our first meeting, etc. It was fun though and it's all worth it. In our own little way, we were able to contribute in the very rich history of punk scene in the Philippines, going strong since way back in the early '80s.

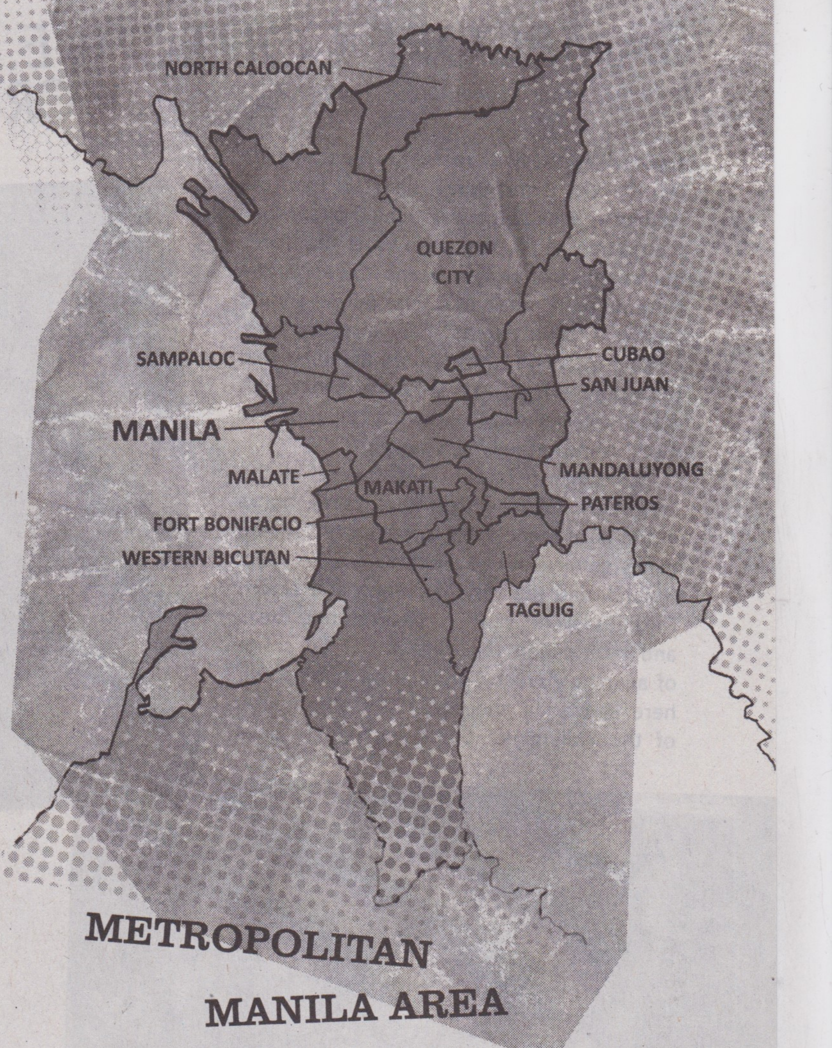
Long live anarchy! Punk's not dead!

**PUNK PROPAGANDA MATERIALS**

*Dissentive Reckons* started as a mini-zine of punk pacifist / anti-war sentiments. Its sole purpose was to encourage a peace punk way of doing things at gigs, combined with bits of local scene reports and reviews. It was the only consistent mini punkzine in the area and released six issues, four mini-zines and two fully loaded anarcho-punk political A4 sized issues from 1993 to 1997.

*Punk Out Hard!!!* is a revolutionary anarcho-punk newsletter in Metro Manila working side by side with the *Bullet-In* newsletter from the Downtown Sampcore Collective in Sampaloc, Manila. *Punk Out Hard!!!* is still active, the longest running DIY punk newsletter in the Philippines, published since 1996. They print as many as 500 copies per issue. Issue #27 is in the works and it is still is free. Contact the *Punk Out Hard!!!* newsletter group or Freegan Ban on facebook.

*Punkista Pilipinas* is another political anarcho punkzine in S.E.M.M.A. made by Manuel, continuing in the Food Not Bombs tradition. It contains activist news from a DIY crust punk perspective in the cut and paste glory of the old days of punk zines.




*Wasalak* is a fucking awesome punk to post-punk zine from EMBO (Fort Bonifacio), Makati City area done by a very avid enthusiast and a good friend. Issue #2 comes out soon and focuses on the underground scene from the '80s and local S.E.M.M.A. punk band scene history to the present. Contact: Brons Moz on Facebook.

*Culture Shock* is a revolutionary raw crusty punk zine with political contents, an informative ultra DIY punk zine made by a very active individual with revolutionary ideals. Contact: Jan Raw Diskarga or CONFUSION OF SOCIETY Facebook page.

More awesome DIY underground zines in the area include *Noisecore,* which focuses more on foreign grind / noisecore and local grindcore and brutal death metal bands, *Conspirazine, Mutilated News, Cruel Tea, Art Writist, Counter,* and *State Violence.*

*I hope this contribution will let all people I've been in touch with over the years know that Ban Cabuguang is still around. I would like to get in touch and catch up with them and probably pay what I owe them from trades or wholesale distribution of DIY items in the past. Contact me via Facebook (Freegan Ban) or in the Facebook groups Punk Out Hard!!! Newsletter or Punkabuhayna. Send an email to jv1120cabuguang@gmail.com or or snail mail to Joseph Van Cabuguang, 7 Emerald St., Deva Village, Tambak, Brgy San Miguel, Taguig City, Metro Manila, PHILIPPINES.*

# SAMPCORE COLLECTIVE CRUSTCORE SCENE REPORT

*by Human, Joselito, and Darwin "Rattus"*

The last Twisted Red Cross tape release *Where Do We Go From Here?* signaled that the Philippine punk scene was going broader than the traditional UK punk-style tunes that Pinoy punk bands had embraced and was accepting extreme punk music that their European and Japanese counterparts had already been making for years. Some punks assumed that this would be the end of the punk scene, but it actually started to revolutionize the punk and metal scene in the Philippines.

The crustcore scene began here in the early '90s. During those days, some punks in the local scene were attracted to obscure bands coming out of countries like Sweden, Finland, and the rest of Europe and Japan. Fanzines were vital in passing out ideas and information regarding this little scene of anarcho / crust / grind / raw punk scene here in Manila and eventually other parts of the Philippines. Some early local zines that contributed to the rise of crust were *Mutilated Noise* by Noel "Punxia" Francia, *Anti* by Reypeace Bravo and the late Dennis "Motmot" Matibag, *Devastated* by Reggie Pablo, *Blank Info* by Atan Casuncad, and *Oi Banger* by the late Darwin Laluz. These zine editors inspired Darwin "Rattus" and others to start their own zines like *Headshrinker, Verbal Offense Punxine*, and *Rights*, which later turned into *Noiseattack* fanzine. They were able to connect and network with other scenes around the world, which paved a way for more DIY stuff and influenced many punks across Metro Manila, including Sampcore punks.

Some of the early zinesters were able to form bands armed with new information and music from around the world far from the SEX PISTOLS / DEAD KENNEDYS-dominated style of Pinoy punk.

DISABUSE

SAMPCORE LATE '90s

Some notable '90s crust / grind / noisecore bands were SOCIAL GOOKS, MORAL ROT, DISOBEDIENCE, ENEMIES OF STATE, SMA, and 90 PROOF from Mandaluyong, MARALITA and CESSATION FROM REPRESSION from Taguig, ALCOHOLOCAUST from San Juan, BOI SCOUT and TERROR RUST from Santa Ana, NOT FOR SALE, PHIL. ANARCHY, NO MORE FAKES, and PUBLIC TRASH from Quezon City, and of course LIE DETECTOR, DISABUSE, PARACONFLICT, GAS CHAMBER, GRIND DEPARTMENT, VALTA KANSALLE, and DESTRUCTION OF TRUST from Sampaloc.

**SAMPALOC, MANILA**

Sampaloc is a densely populated district of Manila, second only to Tondo with a population of almost half a million. It has been dubbed the university belt because it is home to a number of universities and colleges including the oldest in Asia, University of Santo Thomas. Many students from Metro Manila and the whole archipelago converge on Sampaloc and its huge numbers of dormitories and boarding houses. It became a breeding ground as well for numerous death metal and punk bands from the '80s to present. Some notable '80s punk bands that started in or had band members from Sampaloc were IOV, RDA, and COLLISION. In the early '90s BAD OMEN, DEAR DINGO, RESURRECTED, CARESS OF STEEL, MAD SCIENTIST, and more formed. A punk tribe called Pin-Oi associated with Sampaloc was started and founded by Ramon Magsaysay High Students in the mid '80s.

**SAMPCORE COLLECTIVE**

Sampcore Collective is a DIY autonomous punk collective founded in Galicia in the heart of Sampaloc in 1994. It became a punk hangout for Sampaloc Creatures and other punks around Metro Manila and nearby provinces. Sampcore became a melting pot for DIY punks who mostly hung out there to hear news from the local and international DIY punk scene. It hosted several punks from different collectives as well and had very meaningful sharing of radical ideas and different sociopolitical views.

Sampcore organized and participated in numerous activities like Food Feeding (Food Not Bombs) to the homeless of Manila, as well as direct actions in collaboration with other punk collectives like Punk Not Thugs Collective of Taguig, Dare To Care of Laguna, Far South Resistance of Lucena, and the Malate Collective. Sampcore punks also joined in some anti-government protests during Ramos and Erap governments, and sponsored DIY film screenings and sociopolitical discussion through Radiation Area Info Punk Shop. Sampcore actively organized DIY gigs as well, including shows for many foreign bands.

**BANDS**

**LIE DETECTOR:** Formed in 1994 and heavily influenced by '80s Swedish punk bands ANTI-CIMEX, SKITSLICKERS, and SVARSMALT. They released a three-way split tape with BATTLE OF DISARM (Japan) and MRTVÁ BUDOUCNOST (Czech Republic) in 1994 via Feel Free Records and a split with SENSELESS from Croatia in 1996 via Cheap Control Records. They had numerous compilation tape releases on local and international labels. The band ended in 1999.

**CO-ARSE:** Formed out of the ashes of LIE DETECTOR, DEAR DINGO, GAS CHAMBER, and DESTRUCTION OF TRUST in 1999, the music was mainly influenced by ANTI-CIMEX, SEVERED HEAD OF STATE, and BROKEN BONES. They released their first demo in 2002, then released another in 2005. They released a split CD with KURWA APARATA (Austria) through Life On the Edge Records (Malaysia) in 2006. Recently they were included on a three-way split CD with DISABUSE and AGGRESSIVE DOG ATTACK, produced by Natural High Distro. Currently they are finishing some new songs that will make up their full-length CD release for Hate Metal Records (Mexico), limited to 500 copies. They are seeking a DIY label that will release some songs on 7" EP as well. They're planning to do tours and more gigs in order to spread the music.

**DISABUSE:** Formed in 1994, DISABUSE is one of the longest-running bands without any periods of inactivity. They play crust / grindcore and are mainly influenced by Japanese hardcore bands. They released their first demo tape, *War and Revolution*, in 1997 and then released a split CD with PARKINSON, a grindcore band from Johor, Malaysia, through Mandarangan Records (US). They changed the line-up in the mid 2000s and changed the music to D-beat style hardcore and released a full-length CD. In 2016, they did a Malaysia-Singapore tour with COMMIT ARSON, a grindcore band from Cavite, Philippines, and released a split tape especially for the tour with collaboration of multiple labels from Malaysia, Philippines, and Australia.

**PARACONFLICT:** Formed in early 1997 by members of RED COALITION, SCREAMING BEGGARS, and UNKNOWN HEROES. The band played anarcho-punk at the time and recorded their first rehearsal demo in late 1997 in Pateros, but the master copy got lost somewhere. By early 1998, they recorded a ten-track demo *Military Attack* and were included in local and international DIY compilations.

By late 1999, the band became inactive because Mike got married and decided to seriously pursue his law studies. Humar and Altok decided to continue the band and recorded the *Fascist Terror Tape* album. Some of the songs on that tape were included in *Total Punk Terror* (Philippines) and *Asian Punk Attack* (Indonesia) tape compilations. By mid-2000, the line-up had changed again with Gore and Joselito on vocals and drums, and the music transformed into crust / grindcore. They were supposed to record ten songs for a split project LP with French crust band URBAN STRUGGLE under Maloka Records of France in 2001, but they only managed to record three songs due to serious health, family, and work issues. Two songs was later included on the *Underground Attack* tape compilation released by Where's Your Anger Records (USA). In late 2004, they revived the band again and recorded and released a seven-song demo and also gave songs to Malaysian label Life on the Edge Records for five-way split CD, *Blast from the East* #3, featuring grindcore bands FAILURE TRACE (Thailand), SELFMADEGOD (Malaysia), PROLETAR (Indonesia) and FALLEN WORLD (Singapore). This year they're planning to reactivate the band and record some songs for a long-planned LP.

**DESTRUCTION OF TRUST:** A grind / noisecore side project band from other Sampcore bands formed in the mid '90s. They disbanded in the late '90s and reunited in late 2009. The founding member Jason is now based in the US running Mandarangan Records and doing vocals for INCAPACITATE, an all-Filipino grindcore band based in Chicago.

**NOISE CONSPIRACY PROJECT:** Formed in 2007 from the ashes of CONDEMNED, they play noise / grindcore.

There were plenty of side project bands formed in the mid '90s such as GRIND DEPARTMENT, a side project of LIE DETECTOR and DESTRUCTION OF TRUST formed in 1996. VALTA KANSALLE is a Swedish-style punk band à la ANTI-CIMEX, a side project from Sampcore and Far South Resistance collective punks. GAS CHAMBER features members from LIE DETECTOR and DISABUSE playing hardcore punk. The guitarist of RENT A COP (ska punk) and UNKNOWN HEROES (hardcore punk) lives just a stone's throw away from the collective's hangout.

In the new millennium, bands that had been associated with Sampcore Collective include DISCONTENTO (grindcore), GUERRA MUNDIA (D-beat), VEX (grindcore), EXECUTION OF TERROR (D-beat), STANDFAST (dual female vocals hardcore), DEATH WISH KID (powerviolence), IXION (hardcore), and many more.

DISABUSE MID '90s

**ZINES**

The Sampcore collective had an official newsletter *Bullet-In*, a long running punk newsletter that started in the mid '90s and ran until 2006, publishing twenty issues. It had a rotating editor-in-chief drawn from members of the collective. Darwin "Rattus" of LIE DETECTOR / CO-ARSE was one of the pioneering zine makers in the Sampcore Collective. He started making *Headshrinker* and *Verbal Offense Punxine* zines in the early '90s. Rigor of DISABUSE created *Sampcore Discourse*. Jason of DESTRUCTION OF TRUST had *Tribal Idiosyncrasies*, a '90s death metal zine. Humar of PARACONFLICT created *The Radical Zine* and worked with Altok to create *No More War* newsletter. Joselito of PARACONFLICT / DISABUSE wrote *Rights* zine in the mid '90s and later the *Noiseattack* zine. *Noiseattack* started as a webzine way back 2002, featuring mostly grindcore, noisecore, and some related bands. In 2007 the first issue of the print version was released and born. *Noiseattack* zine is now working on its fifth issue, hopefully released this summer. For more details email cruelattack@gmail.com.

**RADIATION AREA INFOSHOP**

Radiation Area formed in 2000 and closed in 2004. It was one of the first DIY free spaces and infoshops in Manila and was a venue for DIY discussion among autonomous punks and individuals with radical minds and ideas. Radiation Area organized numerous DIY activities and film showings, and was instrumental for some punks influenced by crust music to form their own bands. The infoshop paved the way for DIY punk individuals and bands to consign their tapes, CDs, vinyl, zines, t-shirts, patches, etc. It was a free space for punks to hang out, drink, play music, and discuss socio-political issues.

*Contact Human (paraconflict@yahoo.com),*
*Joselito (cruelattack@gmail.com),*
*and Darwin "Rattus" (verbal_offense@yahoo.com)*
*with questions about the Sampcore Collective.*

# NOTRA BLOCK: ANARCHO-PUNK UNPLUGGED

*by Selo*

The punk scene is always associated with noise, constantly giving birth to extreme genres and heavy, fast bands. Usually a punk gig uses drum sets and amplifiers cranked to full volume. It's noisy, especially to common folks who hear and interpret the aggressive sounds, and we always love it like that.

In the northern hemisphere of Metropolitan Manila, a group of friends are making gigs that are not so common in the DIY punk community—it's becoming a home for folk punk. Called Notra Block, they organize acoustic punk gigs with very minimal set-up, using 10 watts portable amplifiers, acoustic guitars, and percussion in available open spaces.

The gigs feature not only folk punk artists but bands who play noisy shit but are able to make acoustic versions of their songs (which is very interesting), as well as poets whose works express punk attitude and anarchy.

**MAXIMIZE OPEN SPACES**

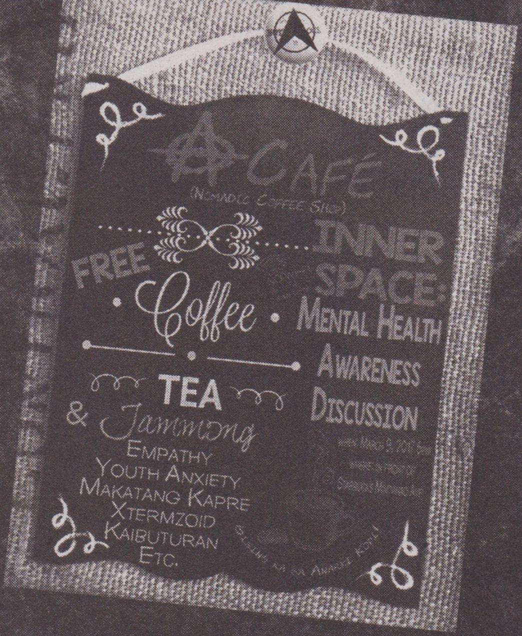
Notra Block promotes and encourages the use of open spaces for activities and gigs. It became common for local DIY organizers to use bars as venues for gigs because it is more practical to talk to bars than having your shows in public spaces like basketball courts, where you need to deal with the local government authorities and also need to pay rent for equipment. In bars, you can negotiate for the venue and it automatically includes the equipment. But bars, being businesses, are not really accommodating to punks. With fears of damaging equipment and owners prioritizing their profits for the night, punk gigs in bars are becoming unsustainable. There were bars who supported the DIY scene, but many failed to survive and ended up closing.

In response to bar culture, Notra Block holds their gigs in streets, vacant lots and undeveloped open fields with grasslands and carabaos. Gigs usually are overnight camping events where attendees enjoy the performances, conversations, stories, shared food, drinks, booze, smokes, and stargazing.

**SHARING AND SOLIDARITY**

I always believe that money is not what makes the scene go round. It survives not because of cash flow but because of friendships and *pakikisama* (cooperation). Notra Block held fundraising gigs to fund better equipment for their shows and activities and up to this time, they still receive support from friends, organizations, and artists. But the main purpose of those events is not just to raise money but to promote the culture of solidarity within the punk community. I personally believe (also inspired by Nathan of Scab Eater from Australia) that these kind of actions will make the bonding between punks stronger.

Notra Block gigs always have direct actions that benefit the community. Inspired by friends in the local anarcho-punk community (where many punks are still very political), Notra Block promotes a culture of sharing by organizing skill workshops and free markets. Activities are held in the street without permits, as Notra Block gain support directly from the neighborhood. Local authorities are bypassed and Notra Block talks to the people, who are always willing to participate. In this present time, when the Philippines is under an authoritarian administration, Notra Block is inspired by the idea that sharing, solidarity, and being good to each other are very effective actions against all authority.

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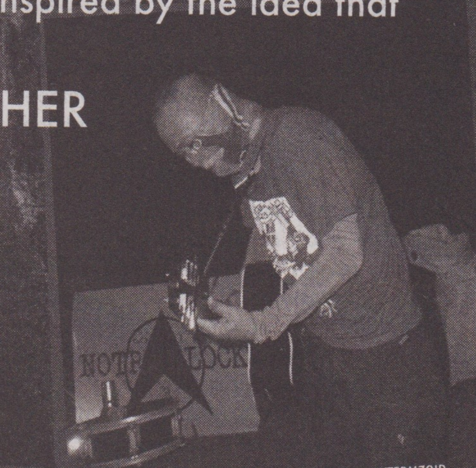


XTERMZOID

A. LIEN

KAIBUTURAN

**ARTISTS:**

**XTERMZOID:** The melodies are catchy and the lyrics are very wonderfully crafted. XTERMZOID is one of the most active solo artists in the DIY scene and anarcho-punk community in Metro Manila. They have no released recordings yet, but listen to the Filipino band EINSTEIN CHAKRAS and then imagine their songs played acoustically.

**KAIBUTURAN:** These songs are like chants / mantras embedded in music and sounds produced from various indigenous instruments. Watching their live performance is really an experience, especially when they can do their fire dance act.

**EMPATHY:** The songs of this Davao duo are captivating. They have released their album *We Want a Better World*—check it out online!

There are also several bands that normally play full band sets that made acoustic versions of their songs to play at Notra Block gigs. The absence of electric guitar, distortion, and blastbeats did not tone down their rage.

**CONFUSION OF SOCIETY:** Anarcha-crust band that made an acoustic rendition of a RESIST AND EXIST song.

**GOOD MORNING TOWELS:** Hardcore Tambay Core crust punks from Cubao. They just released their album, *Tambay Core*.

**JOHNNY DB:** Johnny plays acoustic solo acts of songs by his punk rock band DEAD BRAIN.

**YOUTH ANXIETY:** Anarcho-punk from North Caloocan.

**A. LIEN:** Analog noise from space.

If you're into Tagalog poetry / spoken word, check out works from these angry punk poets: Tula-la, Dimo X, Makatang Kapre, Pongx Artwrist, Taks Apoy.

# NAGA CITY

*by Elmer Guarin Ramos*
*with additional contributions by Francis Giovannie*

To non-Bicolanos, the stereotypical image of Bicol—a region comprised of six provinces located in the southeastern part of Luzon, the largest island in the Philippine Archipelago—is Mayon Volcano or taste bud-scalding chili and coconut milk-based gastronomic delights. Scratching below the surface, one will find out that aside from these and the region's wealth of cultural and "spiritual" heritage—a by-product of three centuries of Hispanic colonial rule—Bicol is also known for its rich natural resources. Ironically, this does not reflect on the living conditions of its inhabitants, despite the proliferation of big businesses specializing in retail or the service industry and the swelling number of tourists flocking the region with surplus cash to burn. The region is still by and large agriculturally backward and among the poorest in the country. The regional political landscape—a microcosm of Philippine politics—is dominated by big landlords and comprador bourgeoisie in cahoots with foreign multinational corporations who effectively work to further maintain the dismal socio-economic condition that serves as fertile ground for dissent.

Punk, like other counter cultural movements like that of the Dadaists of the 1920s and the hippies of the 1960s, developed under tumultuous socio-economic conditions and is often championed by the young and rebellious. In the Philippines, its earliest manifestations were during the late '70s when the whole country was still under the despotic rule of the late dictator Ferdinand Marcos. The new music introduced by Pinoy expats and even US G.I.s in Olongapo City, served as the perfect ideological ammunition for the resistance already brewing among the discontented and angst-filled youth of the Martial Law Era. However, the punk of the '80s heyday is generally Metro Manila-centric. It would take a few years before other regions could catch up. Students from the provinces would bring tapes, radical fashion, and ideas to their rural hometowns from the big bad Metro where they were attending school.

THE CLASS

The punk scene of Bicol developed late compared to other regional scenes. An official documentation on the exact year where and when punk really started in the region has yet to be written. In Naga City, located in Camarines Sur—one of Bicol's six provinces—punk as a music style and ethos only manifested as a small and sporadic scene during the late '90s. Although there are a handful of individuals during the late '80s that were influenced by the Brave New World punks in Metro Manila, it never really snowballed into a scene, let alone a movement.

The first Naga-based act that could be considered as punk-influenced is STAND, despite the fact that this seminal group didn't really play pure punk rock. In fact, the group's repertoire is a mish mash of various music that was all the rage during that time such as new wave and hard rock. They recorded a demo cassette tape of original materials on four-track that has yet to be unearthed. The recovery of the so-called "lost tape" will definitely help in further constructing the narrative of Bicol punk history.

The early '90s in Naga City, as far as most bands are concerned, is still the age of glam and metal, in spite of the fact that grunge was mercilessly killing it globally due to NIRVANA's mainstream success. In fact, bands still played stuff like GUNS N' ROSES and METALLICA alongside NIRVANA, PEARL JAM, and the like. Basically, music during the pre-Internet in Naga could be discovered through traditional sources such as magazines, record stores, music video channels, and radio stations. Radio station 99.9 WEB played a huge role in turning a lot of people on to various types of rock music. Teenagers who were influenced by WEB's music would eventually form seminal bands like DROP DEAD FREAK, TRASH CULTURED MUTANTS, COLDFRONT, ANATHEMA, VOODOO LOVE DOLLS, PANDORA'S BOX, ANIMA CREED, WILD FIRE, and SQUEEZE ALLEY. The only problem was most of these bands, except for breakthrough mainstream hard rock act BLAH, were still playing covers instead of actually writing and playing their own tunes.

Due to the popularity of bands, thanks to the so-called "alternative music" boom of the '90s, live music venues like Oasis and Club Mega started to mushroom all around Naga. The availability of these spaces also helped in creating a local music scene in the city. So what about punk? Perhaps among the first few bands to genuinely and exclusively play punk rock are the short-lived SEPTIC VAULT and GINO'S CURLY HAIR. SEPTIC VAULT, aside from covering tunes by the RAMONES, the CLASH, URBAN BANDITS, WUDS, and PHILIPPINE VIOLATORS, also wrote and played their own songs. Most notable was an unrecorded ditty called "Anarchy In My Head." GINO'S CURLY HAIR were hugely influenced by bands from the Epitaph Records roster. Despite these two bands' dogged persistence to play their own brand of punk, they really never made a significant dent in the local scene. These groups faded into obscurity without ever recording anything.

The first punk band to make a more significant impact in and outside Naga City is HEMP. Formed in the 1999, HEMP actually consisted of members from local rap metal act PANDORA'S BOX. The band recorded a DIY demo in late '99. "Wake Up Call," a surf-tinged punk ditty culled from that demo, garnered heavy airplay on WEB during the same year. This helped solidify the group's reputation as the region's premiere punk catalysts.

Formed in 1998 or 1999 by college kids who were into an eclectic smorgasbord of music (predominantly metal and grunge), PENNIES4JANE, compared to HEMP's rawer and aggressive assault, went for a melodic OFFSPRING / BLINK-182 inspired sound. "Wake Up Call" may have been responsible for introducing the punk sound to a broader audience, but most bands that came out after HEMP's wake took the sonic path that PENNIES4JANE helped

pave. Bands like ENGELSBERD HUMPERSDICK, BANDIDO'S ROD, FOOTPUMP, HUFU (short for HEAR US FUCK U), and DIRTY KNOBS favored the same type of sound, more pop than aggro.

The year 2001 marked the release of HEMP's debut and Bicol's first full-length punk release *Wake Up Call*. Released by independent label Dysfunctional Music with a limited run of only a few hundred copies, the album gained cult status among punk rock fans that extended even outside the region.

When the marriage of hip-hop and metal became mainstream in the early part of the new millennium, there were still those that resisted the temptation of succumbing to rapcore or what was derisively referred to as kupawcore. Bands like PENNIES4JANE, HUFU, and ENGELSBERD HUMPERSDICK all released independently-produced debut albums. There were also bands like the HATEBREED-influenced act REDRUM who stuck to the more feral side of hardcore, while a quartet called FACEDOWN took an eclectic direction with their SEX PISTOLS / CLASH meets BEASTIE BOYS / SONIC YOUTH sound, culminating into a sole DIY single "Stratosphere."

By the mid-2000s a slew of new bands that were either punk or punk-influenced started to come out of the woodwork. The most notable acts were the COMBATANTS (politically charged anarcho-punk) and SYMPH (alt-rock with an intellectual punk edge). Project bands also became all the rage as some members of established bands looked for other outlets where they could explore and express musical ideas that were not in sync with their respective groups. These include lo-fi folk-punk duo FREETUSH and HAPITONES which, along with other similar groups, took up where older local ska-punk acts like SKAUNT and SANCHO'S PUNANI left off.

The period from the late 2000s to present could probably be the golden age of DIY in Naga City. Apart from the release of PENNIES4JANE's sophomore album *The Other Side* in 2012, a new breed of rabble-rousers began their aural rampage. These groups are: the CLASS (hardcore punk), the FUCKING SELLOUTS (punk rock), WHAT'S YOUR EXCUSE? (melodic punk), LAPTRIPUNK (funcore), the PISS (anarcho-punk); Obiedo Metal Punx Collective bands MALICIOUS EXISTENCE (grindcore / powerviolence), OMNIPOTENT (D-beat), URUR (D-beat influenced black metal), and Moshpit Family NYHC-influenced / sounding acts ANGST SOCIETY, 100 VICTIMS, PROJECT MAYHEM, NEVER BACK DOWN, and LIMITLESS.

Record labels, distros, and fanzines also helped in giving the once stagnant local DIY music community a shot in the arm. Since the late part of the '90s, Whuat?!! Productions has been instrumental in organizing DIY gigs around the city. Recently, groups like the Obiedo Metal Punx Collective and Moshpit Family continue to organize shows for hardcore and punk rock audiences often without any support from corporate sponsors.

Owned and managed by the CLASS drummer Francis Otordos, Struggle Records is definitely the first functional DIY record label in the city. It has been consistent in releasing compilation albums and full-length releases of bands like the CLASS and HUFU. The label is responsible for releasing Naga City's first underground music compilation *Pilgrim* (2016). Its motto is "to uplift the struggling music scene in Naga." Anesthesia Records, which is a brainchild of artist and MALICIOUS EXISTENCE / URUR / OMNIPOTENT guitarist Marl Joben Amador, has released OMNIPOTENT's first demo and an upcoming release by URUR.

According to Francis who runs Struggle Records, it is hard to find bars in the city that will support punk shows. It's hard to get a gig if your band isn't mainstream. That's part of the reason why the label thinks it is important to document the bands that exist in the city. Contact Francis at francisgiovannie@gmail.com if you want to get in touch.

There are not that many distros and zines in Naga City. In fact, Hadez Distro located in the heart of a dry goods market is definitely the city's first independent distribution outlet in the truest sense. Aside from selling shirts, patches, and other DIY-made merch, Hadez also distributes vinyl, CDs, and tapes of local acts as well as underground bands from various parts of the Philippines. *Betzine*, on the other hand, is a zine with an online counterpart. It caters to a broader spectrum of DIY music and culture with the motto *timpla na seksene*.

The DIY music community in Naga City has never been more vibrant, with garage gigs organized by people from the scene themselves (with little or no corporate backing) becoming more frequent. More bands are writing, recording, and producing their own songs using limited available resources. The Naga City DIY hardcore / punk scene still has a long way to go in terms of realizing its potential as a dynamic community, but it definitely is a far cry from its clueless beginnings in the chaotic '90s.

**NOTABLE BANDS AND RELEASES**

**HEMP:** Seminal punk rock band in the vein of the CLASH, RANCID, BAD RELIGION, and the RAMONES plus a dash of the VENTURES. Formed in 1999, the band disbanded in the early 2000s. Guitarist Alex "Ulak" Saltarin became part of Laguna-based punk rock outfit APOLLO CREED.

**PENNIES4JANE:** Melodic punk rock act heavily influenced by GOLDFINGER, BLINK-182, the RAMONES, and the OFFSPRING.

**THE CLASS:** Hardcore punk trio influenced by MINOR THREAT, 7 SECONDS, and RANCID. Formed in 2010. Listen to "Solusyon Ka Ba O Problema" on YouTube—you'll be pogoing!

**MALICIOUS EXISTENCE:** Three-piece grindcore band with crust, powerviolence and hardcore punk influences.

**ENGELSBIRD HUMPERSDICK:** Melodic punk rock band with new school influences.

**HUFU:** Raw melodic punk rock in the vein of ANTI-FLAG and AGAINST ME.

**OMNIPOTENT:** Raw D-Beat hardcore fury heavily influenced by Discharge and UK82 bands. A female-fronted band that offers a different style of hardcore than what we hear all the time here!

**LIMITLESS:** Hardcore à la SICK OF IT ALL, MADBALL, HATEBREED, and EARTH CRISIS.

**SYMPH:** Socio-political alt-rock band with grunge and punk influences.

**HAPITONES:** Ska punk band influenced by third wave American ska groups.

***Pilgrim: Naga City Underground Compilation* (Struggle Records, 2016):** First Naga City hardcore / punk compilation featuring MALICIOUS EXISTENCE, the CLASS, URUR, PROJECT MAYHEM, NEVER BACK DOWN, PENNIES4JANE, HUFU, ENGELSBIRD HUMPERSDICK, and XIV. A mix of of hardcore, metal-punk, grindcore and punk that shows the character of the underground scene.

***Ibalon's Burning* (Struggle Records / Ezkill, 2017):** All-Bicolano compilation featuring the ABORTED, ONE HOUR RECOVER, the DOLDRUMS, STOLEN SHOTS, FREETUSH, FACEDOWN, and many more. Twenty-five songs from different genres including punk, ska, hardcore, reggae / dub, and metal. Limited to fifty copies.

# MALAYBALAY CITY

By Millan Miculob

The Malaybalay City Hardcore (MCHC) scene in Malaybalay City, Bukidnon started around early 2007. We were heavily influenced by our peers, who introduced us to various kinds of punk music and subgenres. Bands were formed and began by playing cover songs, which eventually led to the composition of original songs and the release of various recordings. Fast forward to 2010–2013: gigs were organized on a regular basis and various activities were also done in support of the growing music scene, which eventually led local and foreign bands to set up Mindanao tours.

Like any other scene, MCHC experiences ups and downs. The biggest down was the closure of various venues. Shows were on the slow decline during the latter part of 2014 to mid 2016. During that time many band members started to focus on new careers, studies, and families. The scene went quiet for a while but those who remained pushed it forward and toured to different cities, recorded various demos and EPs, and refused to let the scene die.

In November of 2016, Malaybalay Skate Crew (MSC) organized Skate Slam, an annual skate competition, with a gig planned to wrap up the event. It was the first time in nearly two years that bands from MCHC played again in Pines City. Bands and visitors came to share, support, play, and watch. It was a blast.

MCHC also supported Mindanao Hardcore Fest held in different key cities over several years: Iligan City (2013), Davao City (2014), Cagayan de Oro City (2015), and General Santos (2016). 2017 was MCHC's turn to host and we picked up where we left off. The fest was one of the greatest shows we've been part of. Various bands from Luzon, Visaya and Mindanao took part and partied the night away. It was also the ten year anniversary of MCHC.

Currently, PUSHED ASIDE has released and recorded two new tracks and are working on some songs to be included on the album *Mistrust and Regrets*. It's a follow-up project after the release of *Do Not Underestimate the Weak* demo (2014), where all tracks were also included in the PUSHED ASIDE / THOUGHT (Cebu) split 7" EP. LEAFLET BOMB has also released two demos *Culture of Impunity* (2014) and the *Fookien Goodtimes* (2016). IMBURNAL has also released demos, *Ascending from The Septic* (2011) and *Severity Remains* (2017). ARM US READY released a demo back in 2015. The rest of the MCHC bands are in the process of writing original material.

**ACTIVE BANDS**

BAIL (pop punk / hardcore / skate punk), PUSHED ASIDE (hardcore), LEAFLET BOMB (punk rock), SELF-MADE (hardcore), ARM US READY (metalcore), IMBURNAL (grindcore / death metal), and FART EXTINGUISHER (deathcore).

**INACTIVE BANDS**

DESAPARECIDOS, FRONTAL, KEEP RIGHT, XPLAYSMARTX, STEADFAST, FALLING DEBRIS, BENCHWARMERS, HATELINE, ALASKADOR, LIKEWISE.

*Much love and respect. For more information about our scene, please email me: millanfrontal@gmail.com.*

ALL YOUR HERO

# SANTIAGO CITY, ISABELA

Words by Jamespaul Narciso from *Straight to Your Face* zine.

*On December 30, 2016 there was a Christmas party for BBC / True People Records. Four bands came and played: the BAD KINGS, RXD, LUCKY STRIKE, and TRUTH THROUGH DEFIANCE / SOR. Lots of our friends came and were always asking when the next BBC gig would be. We didn't know what to say! So, we decided to plan another gig.*

Here are some bands that played:

**KONTRA POLITIKO:** This band plays crust / powerviolence. This band is a four-piece, but only two of them played at the gig we organized in March because the other two members weren't ready yet. Maybe this year they will release an EP or a full-length!

**KIDS NEXT DOOR:** These kids play covers from Rancid and hardcore punk bands.

**SARCASTIC EXISTENCE:** A new band on BBC who play brutal deathcore. At our show they played two of their original songs and one cover by SEPULTURA, "Roots Bloody Roots."

**THE BAD KING:** A four-piece punk rock band, they cover songs from ALKALINE TRIO, GOOD RIDDANCE, and STREET DOGS. They are working on their own songs and new material and are planning on releasing an EP or full-length in the near future.

**MY COUSIN'S ENEMY:** From Bayombong, Nueva Viscaya, this band has an EP coming out this June. They play melodic pop punk with some reggae riffs.

**THE BACK DOORS:** Punk rockers from Tuguegarrao Cagayan. They play one of their own original songs and two covers from the Ramones.

**LUCKY STRIKE:** The one and only teenage rebels in our punk scene! Gilliard on guitars and vox, Edwin Roque on bass, and the almighty Van Morrisey on drums! This group is planning on recording and releasing a full-length album.

**YES MASTER:** From City of Ilagan, Isabela, led by best friends Rukus on lead guitar and vocalist of the band and the master himself, Epickson Castro. These guys play four of their original songs and one cover of TEENAGE HERO.

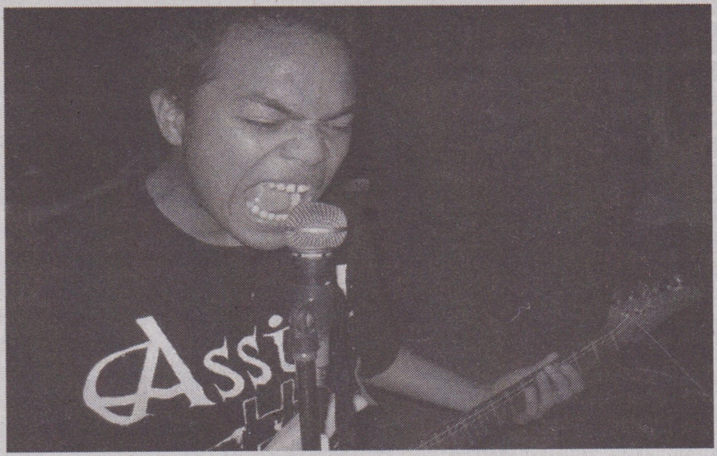
**ALL YOUR HERO:** This band plays five original fast punk rock songs and have been working on a full-length album. Ryan and Boyet also played together in bands like KILL RATIO, CARTOON MASSACRE, and TEENAGE HERO. These two punk rockers are pioneers in the Ilagan punk scene. All hail to Sir Boyet and Ryan!

**TRUTH THROUGH DEFIANCE / SOR:** This band plays beatdown straight to your face hardcore punk. This band has eight original songs which they recorded in April and should be released soon.

**REVOLUTIONARY X DEPARTMENT:** Better known as RXD, these guys play melodic Oi!

**TWISTED FACE:** The one and only ska punk band in the city of Santiago, TWISTED FACE formed in in 2005. These days they are very busy with their jobs and lives, so it's always exciting to see them when they manage to play live.

*For more information about our humble scene, please send emails to me care of Antonette Narciso: krishnawednesdayvishnu@gmail.com.*



# LEGAZPI

by Clyde Vincent Acuña

Legazpi City, Albay is located in the Southeastern part of Luzon. We are well-known for Mount Mayon and beaches from this region, but people have no idea about the underground music scene that has existed since the early 2000s. It all started in 2004, when some of the local young punks studied in Manila. They were fascinated by the '80s punk scene there and were inspired by the Sampcore Collective to bring back what they learned and start an underground punk scene. They formed a collective called Crux of Resistance and Existence (CORE), a non-profit music group whose aim is to promote the underground music scene by staging events. Their first event was called A Call To Arms, and the proceeds supported feeding street children in Legazpi City. A Call To Arms is in its eighth year. They've also staged Fvck Off and Die Metal Fest, Death to False Metal (*Kagadanan sa sagin na Bakal*) and Punk Fest (Legazpi City). As a collective, CORE serves as a beacon of underground music for musicians, audience members, and fellow music enthusiasts alike under the banner "SMASH DIVISIONS."

**Bands that you should know about that came from CORE Collective:** DISGANAR (formerly known as NIGIROBA, grind / crust), NINE ELEVEN ATTACK (NxExAx, crust punk), OVERKROOKED (hardcore), KONTRA UMAY (punk), FREEDUMB (punk), ACID BEATER (punk), BITCHCRAFT (post-punk).

*For more info visit corecollective.webs.com or our Facebook page.*

# BALIWAG SCENE REPORT:
## YOUTH FOR PEACE, CRAZY DON'T, INTIFADA, AND DIRTY SHOES

*by Alvin G. Alma Jose and Red Luminoso*

Located 50 kilometers north of Manila, the town of Baliwag in the province of Bulacan can trace its beginnings in the Philippine punk / HC scene back to 1994 when the first underground show in Bulacan, Kalampagan sa Baliwag, was organized by Youth for Peace (YFP) and supported by PHILIPPINE VIOLATORS, BAD OMEN, GOOD FOR NOTHING, DEPTH CHARGER, and other bands.

Since then, YFP has put on shows like Wrath and Roll, Poverty: Still in Existence, But Do You Care?, No Stopping Us, Where Has Love Gone?, Pogo then Cha-Cha, Lethal Noise against Imperialism, Doing This for the Kids, Don't Try This at Home, and more. YFP also partnered with groups like White Army, For Kids' Sake, and Screams from the Countryside to produce gigs. Bands from Bulacan, Pampanga, Bataan, Tarlac, Laguna, Cavite, and Manila usually played at these shows, often held at the function hall of a public elementary school. Aside from producing shows, members of YFP also released a newsletter, *Punk and Thought*, which contains news, articles, gig reviews, and band interviews.

By the early-2000s, YFP became inactive in the scene before returning in 2014 with its 20th anniversary show. The Crazy Don't Collective sprung up in its place. While people were calling for the ouster of the then-President Joseph "Erap" Ejercito Estrada, punks got politicized. They joined Erap Resign Youth Movement and ANAKBAYAN, the most comprehensive political youth organization then until now. After the downfall of Erap, they continued their political education with Anakbayan and became organizers and mass leaders. They organized in schools and community and formed municipal and provincial chapters.

Many punkers became full-time organizers. Some had gone to factories, some to students in schools and out-of-school youth in the community, some to informal settler and urban poor communities, some to fisher folks, and some to peasants and indigenous people communities where armed resistance is high. They had learned from the poorest of the poor about their conditions, exploitation, and oppression. Some punkers decided to stay, fight, and struggle with them. Some decided to come back to the music scene, to form bands and write songs about the plight of the masses and their struggles.

Many punks refused to collaborate with some these organizers—bands who believed that "music is for music's sake" and that punk music is "music for fun." For these people, politics have no place in punk music scene and they went as far as merging the punk bands with mainstream bands under corporate sponsorship. This caused discontentment and disappointment with many people, especially young and politicized punks. As the older "punks" started to forget their beginnings, young punkers broke from them and formed the Crazy Don't Collective. Before and after the Crazy Don't Collective was formed, other punkers had also formed their own crews and groups like Screams from the Countryside and Hardcore Crew.

Formed in 2004 by activists, skaters, and members of Youth for Peace, the Crazy Don't Collective (CDC) organizes underground punk / hardcore shows. For the past twelve years, many of the shows that the collective produces have underlying political themes reflecting different issues confronting Philippine society. Some of these shows were also in support of mass organizations such as ANAKBAYAN, Bagong Alyansang Makabayan (BAYAN), and International League of People's Struggle (ILPS).

The Crazy Don't Collective also releases demo CD-Rs of Baliwag punk / hardcore bands that are usually available at shows or through trade. In 2005, the Collective released the debut EP of NERVES CRAYOLA which contained five tracks of politically-charged punk rock that attacks traditional politicians ("Taong Gago"), militarization ("Shower Bullet"), and US Imperialism ("World Domination"). The following year, the debut EP of ANTI-SUCK SYSTEM was released. It includes songs that have been the favorites of many punkers, political and apolitical alike, like "Unite," "Anti Sing Along Song," and "Rotten System." The EP was dedicated to comrade Emmanuel Cortez, who although not a punker had close association with the punkers and had respected their music. He had decided to go full time as a red army fighter. He died drowning while crossing the wide river on the outskirt of Sierra Madre Mountain Range.

The collective is planning to release a compilation of Baliwag bands before the end of 2017 or by early 2018. The third issue of Crazy Don't Collective Zine is also in the works and will feature punk / HC bands in Bulacan, Pampanga, and other provinces. In terms of political / mass actions, the collective will continuously work with organizations such as ANAKBAYAN and BAYAN in the struggle for the democratic rights and aspirations of the Filipino people.

Aside from these projects, the collective also released two issues of its zine and collaborated with various groups such as Intifada and Hardcore Crew (both from Baliwag), Stand and Unite (San Rafael), and Dirty Shoes Collective (Manila). These groups share common interests and beliefs, not only in punk / hardcore music but also in their political stances, and together they organize shows, forums, discussions, and mobilizations.

In 2010 Oplan Bantay Laya had been wreaking havoc on many parts of the country. The province of Bulacan had been included as top priority area for neutralization. The result was an escalation of human rights violation in the province. On 2006, according to human rights group KARAPATAN, Bulacan was listed among the top provinces with many cases of human rights violation. The level of killings, enforced disappearances, torture, harassment, and intimidation was unprecedented.

In 2007, the Dirty Shoes Collective released the punk compilation *Know Your Enemy* in response to the Armed Forces of the Philippines presentation of their "Know Your Enemy" documents, which named nationalist progressive mass organizations and progressive party groups as legal fronts of the Communist Party of the Philippines and its armed wing New People's Army. This compilation listed down what the real enemies of the people are. ANTI-SUCK SYSTEM's "Fictional Reality" generally describes the problem with the lines "*... poverty, corruption, oppression and repression...*" GOOD MORNING TOWELS paints a picture of the extent of poverty through the song "Kumain Ka Na Ba?" (Have You Eaten?). KADENA's "Police Brutality" and the ISTUKAS OVER DISNEYLAND's "Yesterday's News" give an overview about what's happening in cities and town centers, such as violent dispersal of worker's strikes and people's rallies, while KADENA's "Militarisasyon" (Militarization) rants against the situation in the countryside wherein military destroyed livelihood, property and lives of peasants. The extent of war that victimizes the innocent and civilians was clearly stated through GOOD MORNING TOWELS other song's "Karahasan" (Violence) and ENMAN AND THE ASTRONAUGHT's "Casualties of War." The last track from TOLONGUEZ DEATH SQUAD challenges everyone to oust the Commander-In-Chief Gloria Macapagal Arroyo, who was the main representative of the ruling class, with their song "Oust the Bitch."

# NORTHERNMOST ISLAND OF LUZON

With continuous human rights violation happening in the country, Intifada entered the punk music scene in 2009 with their debut gig, If The Youth Are United. This was a youth response to the issue of human rights, a call for justice for all the victims of political repression, and a demand to end all form of human rights violations in the Philippines. They sought the help of Hardcore Crew, Dirty Shoes Collective, and Crazy Don't Collective. This partnership and cooperation would become stronger in the years to come as they often collaborate on certain projects and issues, including political rallies and mass mobilization.

Early collaborations between Crazy Don't Collective and Intifada happened in 2010 when they hosted the March Attack!: Don't Drop Your Guns. Because of the Commission on Elections' ongoing gun ban that time, they were prompted not to use the subtitle. This gig became the opening salvo of the electoral campaign for the following months until the presidential election day. They had been busy campaigning for Kabataan Partylist (Youth Partylist) and the then Senatorial Candidates Satur Ocampo and Liza Masa of Makabayan. After the election, punkers and other youth gathered for the town assembly to formally build the town chapter of Kabataan Partylist. And in October 2010, Crazy Don't Collective, Intifada, Hardcore Crew and Kabataan Party, organized a gig entitled State of the Nation Unrest: Will We Ever Trust Them Again? to criticize the ineffective first 100 days of the Noynoy Aquino administration.

On May 1, punkers walked hand in hand with the workers when they joined the protest march to commemorate International Labor Day. In the same month, the Collective received the news that members of FLATTBUSH would be attending the International League of People's Struggle conference in the Philippines and would play in Baliuag.

In preparation for the upcoming events, plenty of political punk bands was formed including LIBERTAD, TEENAGE REBELS, and NEW FIGHTING TASK. New songs were written like LIBERTAD's "Kaunlaran" (Development), TEENAGE REBELS's "Promises," and DOULUS's song for Gloria Macapagal Arroyo, "Panagutin" (Hold Accountable). NEW FIGHTING TASK focused on cover songs but clearly identified themselves with working class through the STRIKE's "Kicking Ass for the Working Class" and "Communique" and DROPKICK MURPHYS's "Workers Song."

FLATTBUSH opened their set with Enrico's rendition of "Awit ng Pag-asa" (Song of Hope). The next hour was "not merely metal, merely punk, or merely political but a sonic and cultural onslaught." But what surprised FLATTBUSH was their closing song "Rebolusyon" (Revolution) when punkers went up on stage and sang with them, *"Mabuhay ang NPA! Mabuhay ang inang bayan, itayo ang bagong lipunan, mabuhay ang rebolusyon!"* ("Long live NPA! Long live motherland, build a new society, long live the revolution!"). Before Enrico went on stage he commented *"Ang tatapang n'yo ha!"* (You're so brave!), and the crowd responded with a warm smile.

While punkers had been busy in the political music scene, many capitalists had also been busy with their extractive businesses and environmentally destructive practices. Mining activities had increased and sanitary landfill had mushroomed in the province. In response to this, the Hardcore Crew spearheaded an event in the city of San Jose Del Monte dubbed *Sagip Kalikasan Para sa Kabataan* (Save The Environment for the Youth) with a call to stop environmental destruction. The event was a musical forum with discussion about Philippine Environmental Situation and sharing of the people's campaign against destructive mining and hazardous sanitary landfill.

Months later, students and youth from this town would formally launch an environmental alliance, Students And Youth Network Oppose To Landfill (SAY NO TO LANDFILL).

Before 2011 ended, Philippine punk pioneers the JERKS agreed to play the most ambitious event the Crazy Don't Collective would ever organize. Scream from The Countryside crew offered their support as well. Heavy rains and venue problems didn't stop Chickoy Pura and the rest of the JERKS from traveling down all the way to Bulacan to play to Day of Unrest, Night of Rage. They were overwhelmed by how the crowd responded to every song they sang. When Chickoy Pura climbed up the stage with excitement he uttered "*Ano ba ito? SONA ng Baliuag?*" (What is this? SONA of Baliuag?). For many years now, the JERKS played regularly at the State of the Nation Address (SONA), not inside the Congress building, but outside, mostly in the stretch of Commonwealth Avenue where rallies and protesters gather to air their issues, concerns, and sentiments. Comparing the music scene in Baliuag with that of the SONA rally surely bolstered the fighting spirit of every punker in Baliuag.

The collective's effort in the political and music scenes was also noticed by punkers in other parts of the world, particularly Filipino punkers in the land of American Dream. One of the most, if not the most, vocal in observing and supporting the local scene was Gary Labao of KADENA PINOIPUNK, or simply KADENA. He even coined a term for the punkers who had been active musically and politically, a punktivist (punk and activist), and KADENA made plans to come play a Crazy Don't show.

Again this time, members of different crews and organizations united for the night when they would sing and scream from the top of their lungs with "Shut Them Down." Continuous heavy rains didn't break the solidarity apart. After a while, the strike started. Many songs that gives tribute to the working class were heard at the venue. When KADENA started to play, they discussed socio-political issues in the tune of punk rock. They sang about workers and people's issues and their power to assert their rights in "Welga" (Strike). They sang about education system in "Tuition Fee," about social and economic situation and its implications in "Globalization and Imperialism," about the solutions to the effect of the crisis in "Shut It Down" and solutions to the roots of the crisis in "Rebolusyon" (Revolution). The crowd responded by slamming, singing-along, raising their fists and chanting slogans. Gary remarked, "*Parang nasa rally ako!*" (It's like I'm at a rally!). We ended the night with discussion about the punk music scene, the national democratic movement, migrant workers, and a lot of other social, political and cultural issues and what are we going to do about them.

In 2013, election hype was once again occupying the minds of many people. The punkers would not sit in the corner waiting for the election season to pass by. Politicized punkers had to bring awareness and enlightenment about the true characteristics of elections in the Philippines. They need to campaign for progressive candidates and partylists which shared their beliefs and would surely fight for the interest and welfare of the people. To set the tone for the election campaign, Crazy Don't people organized Make A Stand, Take A Stand. The gig was set to gather all the willing and able bodies that soon would be the machinery for the electoral campaign.

2014 marked the tenth anniversary of Crazy Don't Collective. Looking back, it was a decade of laying down the foundation of the punk music scene that was totally different from other music scenes. It was a decade of blending the socio-political issues and struggles with the punk rock music that they love. It was a decade of individual and shared ups and downs with the collective. It was a decade of important decisions that every individual had to take with regards to their political stances. The decade was a shared struggle, and it had brought fruitful political and musical experience and materials. The collective never forgot their beginnings. They remain true to their principles and just causes. They continue to contribute to the punk music scene as well as to their political education.

In 2015, just in time for the preparation for 2016 Presidential Election and the collective's eleven-year anniversary, Gary Labao of KADENA visited his homeland again. They talked about the upcoming presidential elections in the Philippines and in USA, about migrant struggle, about the strength of the movement, about other music genres that uphold socio-political issues, about the future of the struggle and our society.Before Gary left for New York, KADENA once again headlined, this time at the eleventh anniversary with the theme "In Union We Are Strong." Happily, Gary gave permission to Crazy Don't Collective to distribute the songs and music of KADENA.

At the twelfth anniversary, one of the most active political bands in the country nowadays, the EXSENADORS, headlined. They just released their 7" EP entitled *Kamatayan o Kalayaan?* (Death or Freedom?). In preparation for the said event, two Crazy Don't punk bands formed, namely BLACK ARTS and NEST. The highlight of issues that night was the current President Rodrigo Duterte's War on Drugs. HOLY COW, a fastcore band from Pampanga, a nearby province of Bulacan, gave emphasis on issues all throughout their set, and the EXSENADORS sung about the exploitation of peasants in "Panginoong Maylupa" (Landlord) and worker's exploitation and repression in "Limang Taon" (Five Years). And their call echoes across the place when they sang "Kamatayan o Kalayaan" with the lines "*Kamatayan o Kalayaan? Saan ang Patutunguhan? Kamatayan o Kalayaan? Maghimagsik at Manindigan!*" (Death or freedom? Where is our direction? Death or freedom? Revolt and stand!).

What will happen during the Crazy Don't Collective's thirteenth year and the punk music scene in the years to come? It remains to be seen. They survived three regimes and are still struggling with the current one. They remain active musically and politically in different ways and circumstances. Many bands here and abroad have yet to see a punk music scene done the Crazy Don't's way. They are fascinated and hopeful that sooner or later, migrant punk bands, their brothers and comrades from USA, especially NAMATAY SA INGAY, MATERIAL SUPPORT, ANINOKO, and DIGMA, among others, will be able to play in our hometown. They can't wait for the time that the punk stage will be shared by these musical warriors.

Punk music serves sometimes as commentary, sometimes as a call to solidarity, and sometimes as a call to arms. Crazy Don't punk music serves that purpose. The lyrics are directly advocate for their particular point of view about social and political issues. The aim of every song is enlightenment and action. The name of the band is their ideals and calls. They treat themselves and every punk not just as a crowd that has ears that listen but also as "a political being that is constantly aware of the heartbreaking, passionate, or delightful things that happen in our society." Punk music is not done for fun. Vinyl, CDs, or cassette tapes are not produced to fill up your shelf. It is an instrument of struggle. It is a weapon of war.

**BANDS**

During the early days of the Baliwag underground scene in the mid '90s, Baliwag bands like OPPRESSED REPUBLIC, SOCIAL CHANGE, COS, DISBEHAVE, VOMITING 7, SKAYOLA, ABNORMAL, NON-LIVING THINGS, and others performed in shows organized by Youth for Peace, Independent Child Tribe, and White Army. They usually played cover songs of foreign and local punk / HC bands. Only a handful of them had their own original songs, which were never recorded or released. At the time recording studios could only be found in Manila and were very expensive. By early 2000, all of these bands stopped playing but in place of them came the following Baliwag bands:

**TEST TUBE BABIES:** Melodic punk rock with dual vocals which later evolved into a ska punk group complete with a horn section. They were one of the most exciting bands in Baliwag and they never failed to bring the crowd in the pit every time they played.

**L.O.N. (LOVE OUR NEIGHBORS):** Comprised of former members of OPPRESSED REPUBLIC and organizers of Youth for Peace, L.O.N played cover songs of '80s Filipino punk bands such as URBAN BANDITS, G.I. AND THE IDIOTS, PRIVATE STOCK, and others. They disbanded in 2006.

**ANTI-SUCK SYSTEM:** Formed in 2003, this leftist HC / punk band has been part of numerous compilation albums (*Punk and Liberation* and *Know Your Enemy* by Dirty Shoes Records, *Rot the Stranger* by Painside Records, *Prom Di North* by Northern Territory Records, *Drawing Aggression* by Threshold Records) and released their nine-song demo on Crazy Don't Records. The band continues to play at underground shows and plans to release new materials soon.

**TRUTH:** Around since 2003, their sound has an Oi! / street punk influence, as evident on their original songs, which unfortunately have still never been recorded. However, they appeared in a live rehearsal compilation demo together with other Baliwag bands which was released by White Army in 2004.

**NERVES CRAYOLA:** One of the few Baliwag bands who were able to enter a studio to record their songs, which were later released by Crazy Don't Records in 2004. The *World Domination* demo contains five tracks of politically charged punk rock that attacks traditional politicians, US imperialism, and militarization. This quartet also appears on compilation albums such as *Punk and Liberation* (Dirty Shoes Records), *Rot the Stranger* (Painside Records), and *Prom Di North* (Northern Territory Records). The band is currently on hiatus right now and will be back once their guitarist returns to the Philippines from Dubai.

**BIG GREEN TOMATOES:** This five-piece act was formed around 2004 by members from Baliwag and Bustos. They started playing pop punk before shifting their gears to punk rock in the vein of RANCID and OPERATION IVY. Their song "Murder" is also included in the compilation album *Prom Di North* (Northern Territory Records).

**SUSPEKS:** Formed by members of L.O.N. and TEST TUBE BABIES, they have an unreleased demo and contributed songs to the compilation albums *Prom Di North* ("Bingo") and *Know Your Enemy* ("Oras sa iyong Kamay"). The existence of this band was cut short due to the murder of their guitarist.

**THE LUBRICUNTS:** Side band from the members of ANTI-SUCK SYSTEM, TEST TUBE BABIES, and BIG GREEN TOMATOES, the LUBRICUNTS play melodic punk rock and cover the DESCENDENTS.

**OFF DEFIANCE:** Known for their rendition of the ADICTS "Viva La Revolution," OFF DEFIANCE played numerous shows in Baliwag until they called it quits sometime in 2006 or 2007.

**PARANORMAL:** Heavily influenced by '80s Filipino hardcore / punk band the WUDS, PARANORMAL also did the rounds in playing underground shows here in Baliwag until they disbanded in 2008.

**KIDS:** This band's original songs tackled the hardships and oppression experienced by peasants in the Philippines which is not surprising since all members of this band came from a farming community in Baliwag. They are a regular part of the Screams from the Countryside shows held mostly in Tilapayong and San Roque Baliwag.

**ALINGAWNGAW:** Formed in 2007, this band covered songs by KADENA and other Filipino punk bands. They only played a couple of shows before disbanding in 2008. However, most of its members went on to form new bands in Baliwag.

**TEENAGE REBELS:** This three-piece punk band was formed from the ashes of ALINGAWNGAW and played songs from the CLASH and the JERKS, plus their original song "Promises." Some members of this band would later be part of ANTI-SUCK SYSTEM, NEW FIGHTING TASK, and BLACK ARTS.

**DOULUS:** Influenced by Filipino punk bands like KADENA, ESKAPO, and the JERKS, DOULUS is one of the bands regularly tapped by Crazy Don't Collective to open their shows. This band plays straightforward and no-frills political punk songs.

**LIBERTAD:** Originally a female-fronted punk act that combined spoken words in their original and cover songs, LIBERTAD now has a male vocalist and continues to play underground shows in Baliwag.

**NEW FIGHTING TASK (NFT):** This band released their limited CD-R demo under Crazy Don't Records in 2014, featuring seven punk rock songs about revolution, injustices happening in the Philippines and other "subversive" topics. This demo has also been reissued on cassette tape by Tolerance Tapes (New York). NFT was formed in 2011 and is one of the active bands existing in Baliwag today.

**OI-KAREN:** An Oi!-influenced female-fronted band formed by members of different Baliwag punk bands.

**THE WEEK ENDS:** One of the newest punk bands here in Baliwag, they play cover songs from the RAMONES and other Filipino punk bands.

**N.E.S.T.:** Another new band whose members also came from existing punk bands in Baliwag. They had their baptism of fire at the Crazy Don't Collective's twelfth anniversary, playing CLASH songs.

**BLACK ARTS:** Made their debut at the Crazy Don't Collective's twelfth anniversary show, where they played a couple of MISFITS songs. This new punk rock trio from Baliwag features members of the NERVES CRAYOLA and TEENAGE REBELS and are currently working on their original songs.

# BAGUIO, BENGUET SCENE REPORT

By Mae Oliva

TURNCOATS

Baguio City has been busy with shows from different organizers since last year. We had a  bar (GQ Hertbtribe) owned by metalheads, but I'm sad to report that they had to temporarily close. But we have this (literally) open space that lets gigs go until midnight—Al Fresco Bonfire & Grill. So everyone has to keep the shows up and running before the rainy days!

I'm happy to let you all know that most bands are already recording their tracks and producing their merch. This is different from years ago, when most were content to just cover songs and poof! Gone. A few bands and releases to look forward to and check out:

**AMATEURISH:** This pop punk band has a 6-track self-titled EP digital release on Bandcamp and they're active in local shows.

**BEYOND SILENT WARS:** Your dose of metal! An unexpected comeback after years of being inactive! They're planning to release an EP or a full-length this year. They're finally playing at local shows again. Hope they stay for good.

**GOON PLATOON:** This three-piece has recorded some songs and you'll usually hear them on local compilations like *Chopsuey* from Awakened Hope. Still waiting for an EP or full-length from them! A band that has been active for a long time here.

**LIMITBREAK CREW:** The "hardcore kings" are planning to release some tracks on Bandcamp soon. Watch out for them.

**NON SKID:** Punk rock band that formed roughly two years ago. They have a split CD with the HOLIDAY (Pampanga) under Talkxhit that will be out this summer. They're also planning to release a full-length this year.

**REFUSE:** Support their split cassette tape with RESIST (Pampanga) on Love From Hate and Get Up & Go Records. They're planning to release a fully packed punk EP or a full-length (and hopefully shirts) this year. For now, check their Bandcamp or get some patches and stickers at their shows.

AMATEURISH

NON SKID

RIOT

REFUSE

**RIOT:** A three-piece of all women that just started out, playing songs from BIKINI KILL etc. They're in the process of writing songs. You rarely see them play shows but we hope that changes soon.

**STATUA:** A solo project from the man behind Disperse Media, where almost all DIY bands record their tracks. He has two digital albums uploaded on Bandcamp that are worth checking out!

**TURNCOATS:** Indie rock trio. They currently have DIY shirts, hoodies, and stickers out. They're planning to release a full-length this year. They have some tracks on Soundcloud and Youtube.

BEYOND SILENT WARS

All these bands have tracks in the Baguio City compilation *Chopsuey* except for NON SKID and RIOT. Copies are still available, just send a message on Facebook to the Awakened Hope Collective. All of them are actively playing in local shows, some outside of Baguio as well. Most have their Facebook pages and / or Bandcamp accounts so check them all out!

# PAMPANGA

By Francis Jordann L. David

BLATANT RESPONSE

*Most of this report focuses on what we call the "Notorious Scene" in the City of San Fernando, so please bear with me if I miss out on bands and projects from other scenes!*

**GIGS, VENUES, REHEARSAL SPACES, AND RECORDING STUDIOS**

The Notorious Scene celebrated its 23rd anniversary on May 27, 2017 at Highway 826 in San Fernando. *Eksena Lokal* fanzine put together their fourth issue featuring 23 years of the scene and TalkxHit Records organized a compilation of active local punk and hardcore bands.

We're lucky to have Highway 826 as our new home. Lack of venues are the main problem when it comes to organizing shows. I hope more venues will cater to loud and obnoxious music from bunch of misfits like us. As of now, the cost of renting equipment / musical instruments in Pampanga is 8,000 pesos ($160.00) and usually the price of tickets is 100 pesos ($2.00) which includes one free beer. Sometimes you'll get freebies like CDs from the organizers. The most exciting part is when your ticket is picked from a drawing and you'll get a prize like CDs, fanzines, patches, stickers, cassette tapes, etc.

We rented a small space at Highway 826 and collected personal / musical instruments from our friends and established our rehearsal studio. Every fifteenth of the month we pay our dues for 1,000 pesos ($20.00) to keep the space for local bands to rehearse. We're open to all people who want to donate while we chip in our money to repair the equipment and instruments. Hopefully if money allows, we can buy new equipment for the rehearsal space.

Palito's Bar is still open despite rumors of its closure last year. We'd like to thank Palito for his undying help!

JRC Rehearsal Studios is still operating despite the loss of Mr. Ismael "Tang Jun" Cabebe" years ago. His wife and daughter took over his legacy and continue what he started. Amateur and professional bands rehearse at JRC studios. The studio is located at Juliana Subdivision, San Fernando, Pampanga. A one-hour rental costs 200 pesos ($4.00). Sunis Rehearsal Studios is a fairly new rehearsal studio located at Pilar Village, San Fernando, Pampanga run by Tang Nick. Like the Cabebe Family, Tang Nick's clan loves music. One of his sons also works at one of the biggest record labels in the Philippines. A one-hour rental costs 200 pesos ($4.00).

AOL Recording Studios is based in Angeles City. I haven't been at the studio but MARCOS CRONIES, BLATANT RESPONSE, and FARSIGHT have recorded there. I don't have any idea how much per hour will cost you for recording your songs as most of the punk bands in Pampanga record their songs in Manila, usually at Monopond Recording Studios, which costs 300 pesos ($6.00) per hour. Back in the day, we recorded our songs on walkman recorders, as there were no recording studios in Pampanga. The boys of BLATANT RESPONSE tried digital recording using a laptop at Notorious Rehearsal Studio but due to lack of decent equipment like microphones, we couldn't hear the vocals. We hope we can buy decent equipment in the future so that bands do not have to spend money to go to Manila just to record their songs. Hey NS kids, care enough to chip in on our salaries!

**RADIO**

Eksena Lokal Radio celebrated its third anniversary in May 2017 so feel free to send your demos for airplay to eksenalokalradio@gmail.com. You can also check the radio show every Friday 7:30–8:30 p.m.

EVIL COUSINS

HOLY COW

**FANZINES, NEWSLETTERS, AND BLOGS**

*Eksena Lokal* issue number three is out, and number four will celebrate the Notorious Scene anniversary. Past issues featured interviews with Delusion of Terror Records, Northern Territory Clothing, Monopond Recording Studio, and Maricar Alquizola, among others.

*Love from Hate Newsletter* issue number two was released last May 21, 2016 at the 22nd Anniversary of Notorious Scene with interviews from EVIL COUSINES, TOMIKO, and the YOUNG HANDSOME LADS. It also has articles, record reviews and news about the new releases from Love from Hate Records.

*Volcano Diamond Press* is a blog run by Xenia-Chloe H. Villanueva wherein she interviews local bands in Pampanga. The blog also shares news from young Capampanga artists, culture, and arts.

**DIY LABELS AND DISTRIBUTION**

Doon distributes merchandise from Bridge Nine Records so all you hardcore fans should check out this distro, which carries vinyl, CDs, and shirts for affordable prices. Email Doon at yayay_31@yahoo.com.

Ten Zero Three Distro is a new distro carrying old stuff like vinyl, CDs, books, and cassette tapes from abroad.

Love from Hate Records recently released the split 7" EP of MONTHLY RED and RASKOLNIKOFF (Berlin) with the help of Alleiner Threat Reckordt (Berlin, Germany). This small record label also recently collaborated with local DIY labels to release the debut 7" EP from VEILS, the split cassette tape between REFUSE (Baguio City) and RESIST (Pampanga), and the Pampanga Compilation cassette tape *Ing Kekaming Tibuan*. The compilation is now sold out, and contains eighteen tracks from eighteen Pampanga bands. This is not your typical hardcore punk compilations—the project aims to promote the Capampangan music to the world with different genres of music. Last year, the label joined and co-produced the reissue of PHILIPPINE VIOLATORS's *At Large* album on vinyl. Future plans include EVIL COUSINS / TOMIKO AND THE YOUNG HANDSOME LADS, KILLRATIO, a WUDS reissue, and INTOXICATION OF VIOLENCE.

Talkxhit Records is a new DIY record label with a debut CD-R split between NON-SKID (Baguio City) and the HOLIDAY (Pampanga). The label also organized the compilation CD-R to commemorate the Notorious Scene anniversary.

MONTHLY RED

**BANDS:**

EVIL COUSINS, TOMIKO AND THE YOUNG HANDSOME LADS, MONTHLY RED, HOLY COW, RESIST, FALSE ALLIES, PLASTIC TOXIC, MARCOS CRONIES, THE HOLIDAY, FEEBLE, SEED BISYO AND FRIENDS, BLATANT RESPONSE, FARSIGHT, SUWAIL, and ISTUKAS OVER DISNEYLAND.

*If you want to check out our little scene in Pampanga (City of San Fernando), please email me at infoimation@gmail.com.*

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PLASTIC TOXIC

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# AKLASAN FEST

## UNITING THE FILIPINO PUNK DIASPORA SINCE 2014

***The punks behind Aklasan Fest were the inspiration behind organizing this special issue. The connections they have forged among Filipino punks in the diaspora should be a model for any punk truly committed to decolonization and the development of international solidarity and mutual support. I am grateful that I get to occupy space in the San Francisco punk scene alongside such kind, intelligent, and inclusive organizers, people who are invested in the true radical and revolutionary potential present in music spaces and community organizing. In advance of Aklasan Fest 4, they sat down with MRR to discuss their organizing philosophies and goals and gave us a preview of what is to come at the fest this August.***

***Interview & introduction by Grace Ambrose. Photos provided by Joe Calixto.***

***MRR: Introduce yourselves to us. Who are you, what bands or projects do you work on, and why and how did you get involved in booking Aklasan Fest? Can each of you share a bit about your background and ages and how you came to know each other? Was it through punk? Or was it through a wider Pinoy community? Aklasan Fest organizing is intergenerational in many ways! Why is that important?***

Burd: I currently play guitar / vocals in Hafner. I've been living on the Peninsula forever. Speak of the devil, it was actually through *MRR* that I first heard of Aklasan Records. I did a yahoo search and found them on social media. They posted a flier for Aklasan Fest 2 and I thought to myself, "I'd be stupid as hell if I didn't show up!" When I showed up, it was like my wildest dreams have came true: Filipino-punks! I met Rupert at Aklasan Fest 2 and the seeds of friendship were first sowed.

I feel that it's intergenerational because we're not just a "phase." I think about grunge and how we usually think about that time era, style, and fashion that came with grunge. I don't know about you, but I haven't heard any of my friends calling their band "grunge." Being Pinoy isn't a phrase and punk isn't a phase either. For the Pinoy part, I feel that the struggle that our people endured didn't last for just a few years—it's decades and the struggle continues even today. Pinoy punk I feel helps reminds us of our history as a people through an outlet that encourages conversations for change and revaluation. Resistance is the middle item in the Pinoy and punk Venn diagram and they both span through time.

Rupert: My name is Rupert and I am 40 years old. I sing / yell for AninoKo and co-run Aklasan Records. My first show was in the Philippines in 1993: Philippine Violators and WUDS at Quezon City Memorial Circle. I met Josh when he was seventeen in Vallejo, CA. where he was one of the few Filipino punks in that town. I met Rachel in 2007 through community organizing. It is important that Aklasan Fest is intergenerational because punk has evolved through the

**The struggle that our people endured didn't last for just a few years—it's decades and the struggle continues even today. Pinoy punk I feel helps reminds us of our history as a people through an outlet that encourages conversations for change and revaluation. Resistance is the middle item in the Pinoy and punk Venn diagram and they both span through time.**

years, gotten older and more and more POC have gotten involved. I started Aklasan Fest with Josh at first, just to promote the bands we release and support. After the first Aklasan Fest, I think we both realized that this was important not just to the Pinoy community but to the POC / immigrant / LGBTQ community more broadly because we adamantly advocated for a space, inclusive space for everyone.

Francis: My name is Francis and I am the baby of the group, I'm 20. I play guitar and sing in my garage punk / hardcore band Saliva Tribe. I actually got involved with Aklasan through *MRR*; I am pretty much a nobody in the Bay Area music scene but Grace was kind enough to get me in touch with Rupert, who has made being a nobody much more enjoyable. I am very grateful to be a part of Aklasan because this label is doing a ton of work to negotiate an identity for Filipino punks everywhere. A lot of participants in punk / hardcore are angry white people and POC punks have had to spend their formative years idolizing '80s hardcore bands fronted by white kids that did not look like them or share their experiences. Even when people do care about Asian punk, it is usually just about Japanese hardcore, an identity that barely has anything to do with the experience of the Filipino people. I'd like to believe that Aklasan is a part of an effort by the Filipino punk community around the world to insure that our Pinoy youth will not have to compromise their identity, their brown skin, to feel like they belong to a subculture dominated by racial boundaries.

Rachel: I'm Rachel Canero, 37 in July, and grew up in Fairfield and Vallejo. I attended SFSU with Joshua years ago where we were taking Asian American Studies classes and through him I came to know Rupert. We were reintroduced working together in a national democratic organization and have been friends since. One of my passions in college was studying the role of music in human culture more specifically in radical and the civil rights movement in the '60s especially in the Asian American community. I think growing up in the Bay I was exposed to a bunch of different music (even caught up with the "rappers vs. rockers" BS back in middle and high school days) that connects to my evolution, shaping my identity as a third generation Filipino American and involvement in the community and the music industry today. I work at a couple venues and am a production assistant at Stern Grove Festival which has done free concerts in the park for over 80 years now. It's great to be a part of that tradition and do hope Aklasan Fest can also grow and be a long sustaining activity.

Boomer: I'm Boomer, I'm 27 years of age and I play guitar / drums / vocals for Chusma. I also play guitar and vocals in Death Glam. My first experience with Aklasan Fest was the second one in 2015. It was surreal. I was eight months pregnant with my second and I had been going to a bunch of shows that summer but that one was unlike any other. I was asking myself, "Where has this been all my life?!"

It was funny how I met Rupert that night, he approached me because he didn't recognize me and he knew everyone so he wanted to know how I heard about the fest. At the same time, I was like you may not know me, but I know you, you were in Eskapo! I met everyone on the committee through Rupert either that night or shortly after.

Back in high school, I didn't go to that many shows, just a handful but I was constantly discovering local punk bands and underground stuff via Myspace, which is how I found out about Eskapo. The only Pinoy punk band I knew of at the time was Philippine Violators and I'm pretty sure I found them in someone's obscure folder on Soulseek. I had my first son at seventeen and focused on not being another statistic, I felt everyone around me expected me to fail so I took a break from music. The stigma of being a young mom is something that still affects me to this day but I realize now music is too much a part of who I am. It's important to me to include my children in something I'm so passionate about and this community is essentially one big family. At 20, I started playing music again and found myself going to more and more shows, booking some here and there, playing whenever and wherever. Fast forward to 2015 and Aklasan Fest 2. It was something I didn't even know I needed, it felt like I was finally home. It's an honor to work alongside people that contribute so much to the community and it reaffirms my own dreams of building upon it.

Joshua: I'm Joshua F. Castro (sorry to sound like a douchenozzle for using my middle initial, but there are other bizarro Joshua Castros who are legit douchenozzles that I'm trying to distinguish myself from). I'm 37 years *old* and grew up in Vallejo. I'm currently the vocalist and guitarist of Digma (D-beat band with my friends Carlo and Jessica whom I met at SFSU) and the vocalist of First Quarter Storm (a vegan straight edge metalcore band with Romeo Pagdilao from the infamous Inland Empire hardcore scene).

Rupert and I met when we were teenagers living in Vallejo. We instantly became friends since we were amongst the infinitesimal minority of people of color, much less Filipinos, who were into punk and metal in Vallejo. As we loitered around town in our Megadeth and Misfits t-shirts, in between our intermittent trips to Berkeley to buy Oi! and thrash records, we talked out of our asses about how cool it would be to someday have a record label that supported other Filipinos who were in punk bands. When we finally became balding and greying adults with boring jobs we pooled our resources to establish Aklasan Records (shout out to my partner, Zabrina aka "The Malevolent Doomgoth Goddess" for creating the Aklasan logo).

Establishing the label created something of a Brown Power magnet to attract all of the Filipino punks in the United States. Not only were we being contacted out of the blue by bands who wanted to be released by us, but were also able to use the label to make "official" contact with other Filipinos throughout the world who wanted to support our efforts. When Rupert and I realized that there were actually a ton of us Pinoy Punks we thought how great it would be if we just had a show to bring all of us together. The first Aklasan Fest was incredibly modest compared to what it has now become. Rupert and I are humbled that we were able to have a hand in creating something that so many members of our community wish to participate in. I'd like to think that there are other young weirdo punk folks of color out there who are shooting the breeze about starting their own bands, starting their own labels, and booking their own fests and hopefully Aklasan Fest is another one of the examples that they can draw inspiration from to help build their own sense of community.

***MRR: Aklasan Fest used to be a smaller operation. As I understand, this is the first year with an extended committee. What are the pros and cons of a larger operating group? How do you make decisions and divide up tasks? I think sharing how things happen is an important part of demystifying organizing***

JOSHUA F. CASTRO IN FIRST QUARTER STORM

***for other punks. A committee decentralizes power (something we should all be striving for always!), but there still have to be distinct roles in order to get things done. How do each of you see yourself in the larger ecosystem of the fest?***

Rupert: Josh and I decided to make AK fest a committee this year because within our own community organizing efforts, that's how things are structured. Josh and I come from the National Democratic style of organizing, which is a political ideology based out of the Philippines and we decided to apply that to organizing the fest. Our goal in making it a committee system is to ensure its longevity and its relevancy. I am older and although I try to be open minded, I can be set in my ways. Having new blood and different perspectives in the fest keeps it fresh and current. We each have our own roles in promoting, contacting artists and the overall day of logistics of the fest. We hold monthly meetings to check in on the status of things and contact each other via email to stay on top of things.

Burd: Before, Josh and Rupert were the only guys putting it together so there were less talking heads around. The only con is getting everyone in one room together on a day since we're all busy with a lot of things. We're all trained in different backgrounds of DIY. Rupert and Josh were doing a lot of organizing work before so this stuff isn't new to them. For me, I come from a film background so communication is obviously key to make a huge undertaking (in this case, a movie) execute smoothly and run successfully. As for the other members, Rachel works at venues a lot while Francis and Boom Boom have the DIY know how of what's going on. It all helps in making this fest work I believe.

Francis: I feel like the biggest upside to having a larger committee is that Josh and Rupe can maintain their sanity a lot easier. My spot in the committee is weird because due to me being the newest to the local punk community, I have the least social capital. It's a stark contrast to someone like Burd who has been using his connections to contact hella venues and community members for favors while I do not have as many resources on the table to offer. Still, I regularly attend group meetings and help as much as I can. I feel like I am benefitting a lot from this committee, I have been learning a lot.

Boomer: Pros: Getting to know everyone, nerding out on music and food, learning from each other, exchanging ideas and seeing them come to fruition, everyone's opinion is taken into consideration and valued, discussing current events and happenings and how it's relevant to the fest, being able to bring my kids with me to the meetings, watching Rup and Josh lead by example with accountability and honesty and the mutual trust between everyone, brainstorming and conjuring up a cohesive game plan so it's not so daunting, every one forgiving my procrastination…it's the little things..

Decision-making is based on everyone's input, an aye or nay around the table, also feedback from others not in the committee are also taken into consideration. Every person has skill sets and experiences that we all use to help each other out.

Rupert and Josh know the ropes of putting the fest together and it's only getting bigger each year, so I know it's a relief to them to disperse tasks among us, and most of the tasks are something we would do anyway because we want to, not because we have to. Josh is great at facilitating and keeping things flowing so we stay on task. Rupert brings it with the enthusiasm and he's one of the most humble people I've met. It never feels like a hierarchy, as we are all equals and treat each other so. Burd, such a charismatic ibon that guy, I heard there's a commercial in the works to promote the fest! Burd is humble too and he's definitely a great networker. That applies to Rachel, as well, plus a contagious smile and she's worked at and been to many a shows that one can only dream of (ask her about it!). Francis is the baby but his

perspective represents much of the youth and what's new.

As far as my role, I think being a single mother and also a musician with the opportunity to help with the planning puts me in a place where I can inspire and represent those who are in the same position of trying to find that balance. It takes a village. I'm grateful that I can use my experiences to contribute to something that is bigger than anything I've imagined. And knowing that we can keep this momentum going is a dream come true.

Joshua: To be completely honest I'm feeling a lot more grumpy and tired these days and really just want to spend as much time as I can eating obscene amounts of hummus and yelling at the TV while the Giants game is on, so I needed to spend less time arguing with Rupert at Philz Coffee on a Wednesday night. Seriously though, Rupert and I just needed more teamwork to make the dream work. Also, one of these days Rupert and I are going to die of diabetes and hypertension and if the two of us don't make efforts to share our experiences and give others a chance to take the initiative of building community like this, what are our individual efforts actually worth? There are plenty of punk veterans out there (as well as community leaders in various radical organizing efforts) that are failing big time to build the next generation of community organizers, artists, leaders, etc. Aklasan Fest isn't "my baby." It's something that belongs collectively to this Filipino punk community and much as I possible I'm hoping that this community will take ownership of the fest collectively.

As far as the way in which the committee functions tasks have been delegated based upon a number of subcommittees that focus on a few specific items such as logistics (contacting bands and helping with their travel), outreach (creating fliers and distributing them), merchandise, and finance. Everyone takes on the tasks that they're most interested in and or most skilled with and we go from there.

In terms of my role in the committee ideally I'd like to just sit on the couch, stare at my Judge records, and eat takeout from The Butcher's Son while everyone else does all the work (joking), but the reality is that experience in the administrative and logistical arena is a bit uneven in the committee and that's where I see the majority of my contributions. I spent over a decade being involved in activist organizations, non-profits, and even had a stint in student government while in college. I try to use the experiences from those different spaces to create an amalgamation of functional practices which do not perpetuate oppressive structures.

Based upon what input I receive from the committee I put together the agenda and facilitate the actual meetings. I try my best to not allow hierarchical practices in my leadership style (unfortunately that's my inner hardcore kid coming through) and try to act as facilitator to keep things flowing as far as discussion and the creative process are concerned. Oh yeah, and to text everyone asking where the hell they are when they're 30 seconds late to the meeting.

Our decision making process encourages consensus as much as it is possible, but we're also trying to promote a culture of respectful disagreement when we must move forward due to time constraints. We set a number of ground rules during our first meeting in order to ensure that we could be both democratic and efficient while at the same time being respectful of differing opinions.

Making the fest inclusive for people of all sexualities, genders, and class backgrounds has always been a priority and the make-up of this committee is, although not ideal (there's still a majority of cis-het males), is a bit more reflective of that intention. No excuses though. Aklasan Fest still has a long way to go in that arena. I'm hoping that someday the committee will be mostly women and or gender non-conforming folks and most of what I'll do is write checks for committee meeting refreshments and book the meeting space.

Finally accountability and transparency is key. Punk is so full of shitty individuals who have used their social capital to hide abusive practices and to perpetuate oppressive structures and we'd like to make Aklasan Fest a place where none of that is tolerated. The committee is not an inner sanctum and any of our activities are open to discussion by the community at large.

***MRR: There is a history of Filipino punk / pop festivals in the US. Do you want to speak to any that have inspired you? Were there events that you attended in the past that were catalysts for wanting to organize an event yourself? What current projects do you see as sharing the same spirit as Aklasan?***

Rupert: Pinoisepop, organized in SF by the Gonzales brothers, Ogie and Jesse, was an Asian American music festival that came about in the early 2000s and was the catalyst for organizing a fest like Aklasan. Pinoisepop introduced me to many bands that were also Filipino punks / skinheads, etc. and helped us create our own network for booking shows, releasing, and distributing music from other Fil-Ams and from punk bands in the Philippines. The current fests I see that mirror or share the same spirit as Aklasan Fest are Black and Brown Fest and Latino fest.

Francis: Events that I have been to in the past that have made me want to organize a community myself are the majority of shows I have been to. Punk is dominated by a white hegemony and I am kind of getting tired of not seeing enough punks of color at shows.

Joshua: A lot of what inspired me personally to help put on something like Aklasan Fest had to do with a number of negative experiences I had in punk, particularly in the hardcore scene. I played guitar for a short time in a posicore band and had the privilege of performing at a few hardcore fests in the 2000s. I really loved the music, but the machismo, chest-beating, violence, etc. just continually left a bad taste in my mouth. Also experiencing the layers of racism, homophobia, and misogyny which added to that sediment of ass backwards bullshit was intolerable at times. It was often really alienating for me to be one of the few people of color at those events and even moreso to be a person of color who was aware of how the aforementioned issues were at best pushing marginalized people out of punk and at worst inspiring violence against marginalized communities.

In terms of other fests or scenes that centered around Filipinos, I remember attending them and thinking to myself how weary I was about how Asian Americans gravitated so easily towards pop punk and indie rock. It was nice going to a "punk" show and being surrounded by a majority of people of color, but at the same time I wasn't exactly feeling the music.

I suppose you could say that Aklasan Fest is my best of both worlds. I finally can experience loud, aggressive punk music surrounded by other Filipinos without having to worry about getting into a fight with racist knuckleheads.

***MRR: What does the phrase Pinoy punk mean to you? It's more than just Filipino people playing punk or rock music.***

Burd: For me, I think Pinoy punk means having a self awareness for your cultural identity while rebelling against social preconceived norms and being able to express who you are as a person. Both the Philippines and revolution have always been synonymous with one another as well as punk and rebellion. For me, it makes sense that decades of corruption, feudalism, and capitalism would inevitably influence Filipinos to express their feelings about these subject matters through the medium of punk. That these issues help shape who we are, understand our origins, and to never forget who we really are as a collective culture. Speaking for myself, I've never fit in with the Filipinos at any of my schools. When I got into punk for the first time, I was criticized as "whitewashed" simply because rock'n"roll was perceived as "white" but what they didn't know was that punk was always colored. It was always connected with people of color rebelling and questioning society's definition of what's "normal." I feel that what's normal in society is *not* normal. We should always continue questioning, educating, and conversing the flaws of what's "normal."

Francis: To be a Pinoy Punk means way more than just being a Filipino kid that likes the music. You have to be aware of your existence, aware of the fact that your parents have culture and value. Compromising identity, pushing one's Filipino identity in the dark, suppressing the pride that you feel for your family's culture so you can feel more at ease in a sea of white faces is disgusting and pathetic. I see it a lot with Pinoys that participate in the Bay Area indie scene which is even whiter [than the punk scene]. In order to fit in with the other suburban white kids they ignore their heritage, ignore the fact that they are the token brown kid in their group. This does not necessarily mean that every Pinoy in punk absolutely has to be in a politically charged band, it just has to be understood that the Filipino identity is very tangible and real.

Joshua: Pinoy punk is just one of the many terms that I throw around to describe Filipinos participating in punk rock. I think the most important aspect of this identity for me, however, is that my politics informs my art and my art informs my politics. Trying to piece together a sense of self while growing up Filipino in the United States is already full of obstacles. God forbid that you don't fluently speak a Filipino language and or your favorite music isn't hip-hop, R&B, or pop. It's like the *American Gladiators* of identity politics. The obstacle course of trying to find yourself is already difficult enough without all of the white people on steroids repping 'Merica trying to stop you from going about your business.

As I've aged I've come to see myself having a more political unity than a cultural one with other Filipinos. Despite my involvement in a number of Filipino clubs and organizations throughout college and up to now, I've always felt like a square peg in a round hole (being vegan straightedge didn't really help that for the most part). I'm definitely on board with the genuine liberation of the Philippines, but there are times when it's difficult to relate with other Filipinos beyond that political unity who aren't into punk or metal. (I'm still working on that!)

Pinoy Punk ultimately is about being Filipino and bringing other

**Punk already has had a rich history in the Philippines as both a place for youth and outcasts to mingle, but also a place to sow political dissent and Aklasan Fest can be seen as a continuation of that. We're going to have a plenty of fun, but we'll also remember that there is still quite a bit of work to do in liberating our homeland. Aklasan is and will always be in solidarity with immigrant communities, communities of color, queer folks, trans folks, and the working class.**

Filipinos together who are into punk with the intention of movement building. Sorry / not sorry if I get all Downcast on everyone here, but Aklasan Records and by extension Aklasan Fest is a failure if these efforts don't at least get Filipino punks (and everyone else in the punk scene for that matter) to somehow examine their purpose beyond going to shows, buying merch, and bragging about their record collections. Punk shouldn't only be about making great music and building a safe place for expression. Punk also needs to be a place to build skills and foster wisdom, so that we can make the world better.

***MRR: The very beginnings of punk in San Francisco owes so much to Filipino people (look at Mabuhay Gardens!). San Francisco also has lots of more mainstream Filipino cultural resources (Bindlestiff, Arkipelago, etc). How do you work with these spaces? Is there ever any conflict between bringing loud and aggressive music into these spaces? Have you been able to bring people into punk who were not already interested in it? Why is San Francisco a good place for Aklasan Fest to happen?***

Burd: San Francisco has always had a rich tradition and reputation of being progressive and different than other states here in this country. I've always felt that we were the sore thumb on the side of the US with our progressive politics and views. I haven't really tried to convert anyone into punk here since I've always felt that it's always up to that individual to make that decision if they want to join and learn more. If anything, I've been spreading the word about Aklasan Fest, Bindlestiff Studios, and Arkipelago. I see Filipinos in music and I've tried to at least tell 'em what we're doing here. No Filipino left behind! We know who we are and it'd be really great to help and bring other Pinxy punks together to show the pride we have for each other and that we are not alone in this. I've always felt like an outsider, even within the musical genre I was trying to associate myself with. I felt that I was misunderstood at times simply because I came from another cultural background.

Francis: If anyone reading this is a Filipino kid in Northern California that is struggling to find resources to play and attend shows, please, please, please just shoot a message to the Aklasan Facebook page. Rupe and Josh are pretty invested in getting other Filipinos involved in the scene and there is a good chance that they can get you connected to a network of community members.

Joshua: I was raised politically by the Philippine National Democratic Movement which was officially established (via BAYAN-USA) in the Bay Area. Before then the Katipunan Demokratikong Pilipino (KDP) was incredibly active here throughout the '70s and '80s. In the '60s the Pilipino American Collegiate Endeavor at SFSU participated in the Third World Strike that helped establish Ethnic Studies. There are countless examples of Filipinos here organizing for a better life for our community and building unity with other communities of color in the bay area. At least for me I think of Aklasan Records as being an extension of those movement-building efforts. Art and community spaces that support people of color have been supportive of us and at the very least friendly. I do remember back in the 2000s how Rupert's and my band Echo of Bullets had a large segment of the audience at an APAture event covering their ears, but that's another story.

***MRR: How do you think the vibrant Pinoy punk community that surrounds Aklasan fest fits into the larger Bay Area punk scene? What ways would you like to see non-Filipino people support?***

Burd: Ya know, I don't know really. Speaking for myself, I've always thought we were already part of that larger Bay Area punk picture. I'm not particularly a huge fan of the word "scene." I'm aware that can ruffle some feathers with a few folks, but I've always felt that "scene" is so temporary. Like it's a phase: ya just walk by and then you move on to something else. Like a hobby. As corny and contrived as it may sound, I like to think of our band collaborators, our artistic colleagues, and supporting allies, friends and family as "community" instead.

I feel like Pinoy punk really stretches itself out to more than just music and endeavors. Rupert and I, we're a part of the Migrante organization and even though we're the two "rockers" of our group, we share the same concerns and fight to help our community and our people. How do you make a temporary thing like "scene" turn into a more sustainable place for generations to grow and understand itself? I feel that you have to form a community. A community that doesn't just rule out or single out people or choose certain types of people to be a part of their group. The one thing I'd like to see non-Filipino people do to help support our community is just to show up with an open mind and listen to us. We're not just some exclusive club, it's an open thing because man, the world sucks and why separate ourselves even more when we have the same mindset of the world right? I mean, there's an understanding that we all live in a chaotic world and that we need to help each other out. We need Filipino to know what our identity is. We need community to help out each other in such a screwed up time. We need punk to help form the bonds and break that barrier between culture and "cool" factors.

Francis: The funnest way that a non Filipino person can support is showing up at the fest!

Joshua: I don't like to think that Aklasan fest is a separate space from the rest of the general punk scene, but at the same time I see it as one of the few spaces where we can build a space where marginalized people can feel safe at a punk show. There have been so many instances in the past few years and even within the last few months where very prominent members of the Bay Area scene have been called out by the community for being abusers and who have used their reputations and punk cred to protect themselves from accountability. Also just the unchecked perpetuation of racism, homophobia, transphobia, xenophobia, etc. that I come across at punk shows that are usually dominated by white cis-het males...I'm done. I really don't want Aklasan to be associated with any of that nonsense.

. If folks who aren't Filipino want to support, please attend the show, buy merch from the bands, and most importantly be open to the message we have about issues in our community here in the United States and in the Philippines. While at the show, feel free to be yourself, provided that you're not taking up too much space and acting like a jackass. If you can't be respectful, I'll be happy to come out of hardcore dance retirement to remind you where you're at.

***MRR: Some people say that organizing projects (fests / shows / compilations / etc.) that center a marginalized identity only serve to further marginalize those people. I say they are wrong. What do you say?***

Burd: They are wrong! Like I said, we're not trying to be an exclusive club or anything. Anyone is welcomed to the show! Obviously, if you're a bigot or idiot, then ya don't even try to show up. If people are so high strung on cultural fests, shows etc, let's stop having Pride week, International Women's March, or hell, it doesn't even have to be some political stuff that some people complain about! Let's stop having these international food festivals, or the Cherry Blossom festival. Man, it gets on my nerves that some people think that we're only catering to whom we identify with. We're all trying to share our culture, our identity with everyone. To be a proven "melting pot." I feel that people who have that mindset that get all jealous butt hurt that "Damn, I can't relate to this therefore I can't really have it and I'll be a complete outsider and it's gonna be hella awkward." No, you *can* come to these things. You *can* be a part of this. That's what a community does. It doesn't shame people for what they don't have or what they aren't. I want to share this great wealth of culture and information with everyone. I feel that if you extend an olive branch then it won't be just a club. This is for everyone. We're sharing our identity with you and it's all up to them to either accept it or turn it down. We're not the Alt-right or whatever damn title they go by these days. We're a community of artist who want to recognize our identity and to never forget our struggle, or ourselves, and we don't want people to forget who we are and we're more than willing to share that with anyone who wants it.

Rupert: That sounds like an excuse for folks to make POC conform to punk "norms" or standards. We aren't trying to separate ourselves from the rest of the scene. We are representing where we come from, who we are, and what our culture is. Anyone is free to attend and support, but in my 20+ years of attending punk and hardcore shows, those shows may not be outright "white spaces" but they might as well be because it's homogenized by white, straight, cis males exerting their energy in the pit or on stage.

Franics: I agree, this argument makes my eyes roll into the back of my head every time I hear it. The Filipino punk community is already so small in comparison to others in punk so I do not see what's so bigoted about offering representation to a specific people that did not have that much in the first place.

Joshua: I've heard the reverse racism / male rights / hetero-phobic fallacies and I'm not buying any of that shit. I paid my dues in the straight white guy scene, so there. I also constantly invite my friends who are people of color, but not punks if they're interested in attending shows with me. They often decline the invite because they're either not into the music and or they just don't feel safe being surrounded by white people. Based upon my experiences with racism in the punk scene I don't blame them. I'm still attending shows in those spaces regardless, so anyone who thinks that I'm about just isolating myself and insulating Filipinos from the general punk scene is dead wrong. Also, everyone who's anyone knows that Eskapo and now AninoKo played with everyone, everywhere, every time regardless of if the majority of the audience or fellow bands on the bill were people of color or otherwise. I think the better question to ask is: "What can folks who participate in the general punk scene do to make spaces more welcoming for people who are from marginalized communities?"

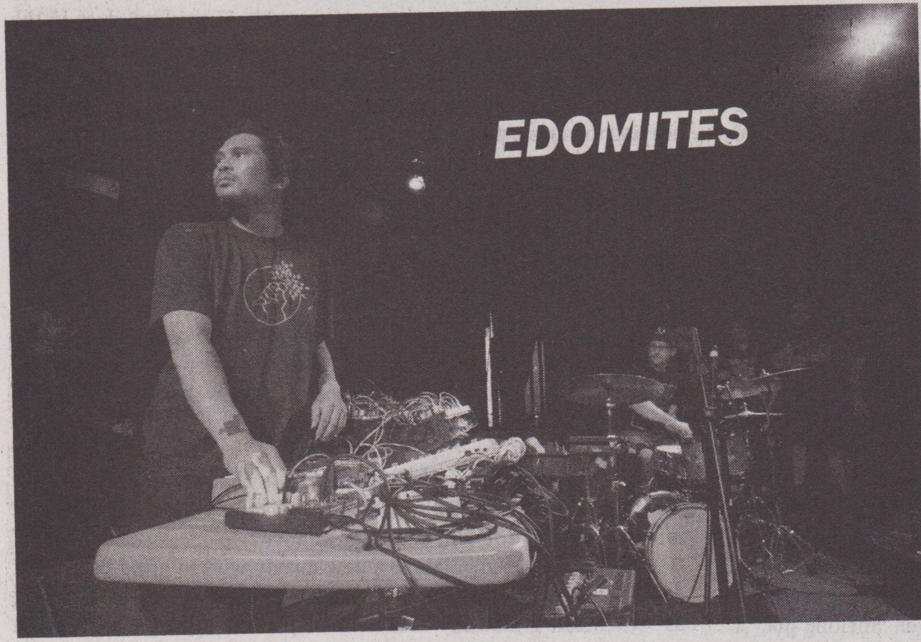
***MRR: Talk to us about a few of the bands that are coming to play the fest. This is a music magazine! Tell me about what styles of music they play and why they rip!***

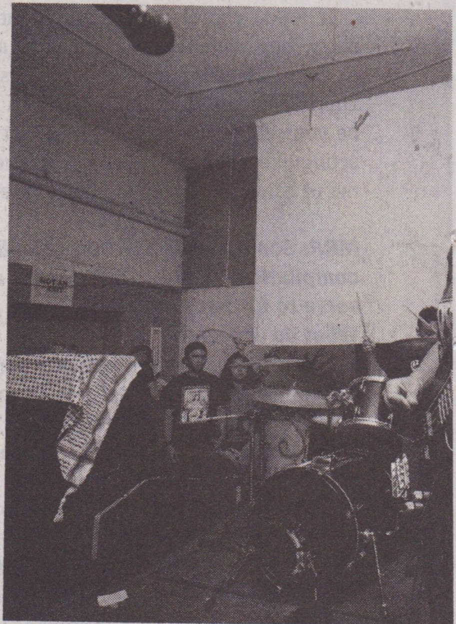
Burd: Oh man! Death Glam is a new mostly women grind band from Oakland! I say mostly because the drummer is a dude. I describe them as "witchcraft grindcore" because their performances are so over the top, like magic! It's like that movie, *The Craft* but with blast beats! Love'em. Moxie Beat is also gonna be at the fest. They're like that band Slug, a two bass noise blast to the face except they added two more guitar players and drummers! Well, when I saw 'em at Aklasan Fest 2, they only had one drummer, but man they are powerful as fuck! They're like an In and Out Burger: 4x4 animal style! Look that up on your flip phone folks! It's a weird joke! Saliva Tribe is a furry wind full of fire and aggressive craziness! It's like the Cramps decided to go hardcore! Really great stuff! It ain't no garage band either! You'll be drooling full of lust, wanting more! AninoKo is just an amazing band that separate themselves from "conventional" hardcore. It's not because the lyrics are in mostly Tagalog, the musical structure is simple but it's own complexity aggressively reveals itself. The whole band has so much passion it's just really inspiring to see that from your own countrymen.

Francis: Death Glam is siiiiiiccckkkk. They are so fucking loud, the last time I saw them play I felt like I was gonna bust a brain nerve. AninoKo are the big boys that everyone gets super hyped for, super politically charged fastcore that takes a lot of inspiration from Los Crudos. Burd's band is the bomb.com though. It reminds me of that feeling I get when someone makes me feel really puny, like some idiot or something that needs to be talked down to and how *infuriating* that bullshit is.

Rupert: Saliva Tribe are the new kids on the block and I have heard them been compared to a mix of Hank Williams and Gauze. They have that youthful, frantic energy where you can almost see the moment when Francis and Abraham want to throw their instruments at each other. Not necessarily political but intense, fist-pumping punk rock. I love Hafner.

**When I got into punk for the first time, I was criticized as "white washed" simply because rock'n'roll was perceived as "white" but what they didn't know was that punk was always colored. It was always connected with people of color rebelling and questioning society's definition of what's "normal." I feel that what's normal in society is not normal. We should always continue questioning, educating, and conversing the flaws of what's "normal."**



Not just because Burd is in it but because it's weird, heavy, post-punk and reminds me of that later SST stuff.

Joshua: Death Glam—imagine Infect (Brazil) and Lebenden Toten getting into a knife fight with the Locust and Justin Pearson's blood being used to summon ancient demons to possess your ear drums. Saliva Tribe will get your dancing feet a-moving and your hands a-clapping with their garage influenced hardcore. If you didn't already know, Francis is really young and Rupert is really old and they'll both be reminding each other about that during their respective bands' sets. Moxiebeat will tear your sorry ass to shreds with the emo post-hardcore attack. Two bass players means your face will melt. I'm always looking forward to Hafner, because it's like watching a live pro-wrestling match / minor league baseball game / Japanese game show / Filipino variety show all wrapped up into a punk rock Taco Bell Crunchwrap Supreme. Enjoy.

***MRR: It can feel hard to concentrate on music and art and fun (because yes, Aklasan Fest will be fun!) when there is so much going on in the world. Some of your friends and family in the Philippines are living under martial law. Duterte is continuing to carry out his extrajudicial killings. Here in the US Donald Trump is praising him (!) and intensifying existing attacks on immigrants and their families. Why is it important to still make space for art and music? What political potential—if any—does punk have? How does it act as an oppositional culture in your eyes?***

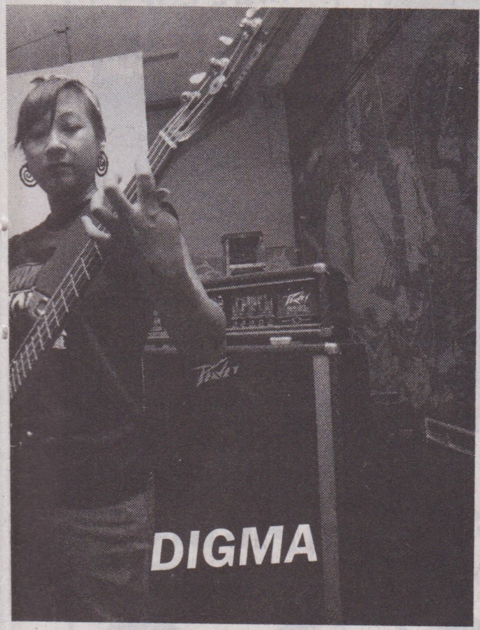
Burd: I feel that it's extremely important to have a space for art and music because we need that expressivism to get off our chest. For me at least, there has to be that creative output to have people listen to what you have to say. I have never been that great at expressing my political side. I've always felt that I was somewhat too dumb to articulate how I feel about the government, the issues, and the controversies because there will always be someone smarter and more informed than me about these things. Don't get me wrong, I do my damn best to keep myself informed. I seriously hate that word, "woke" because I was never sleeping on the job, it's that there's a few people out there who get all stuck up on their own information, as well as the opposition who just can call you out pretty quick. That type of stuff just discourages me from talking about politics.

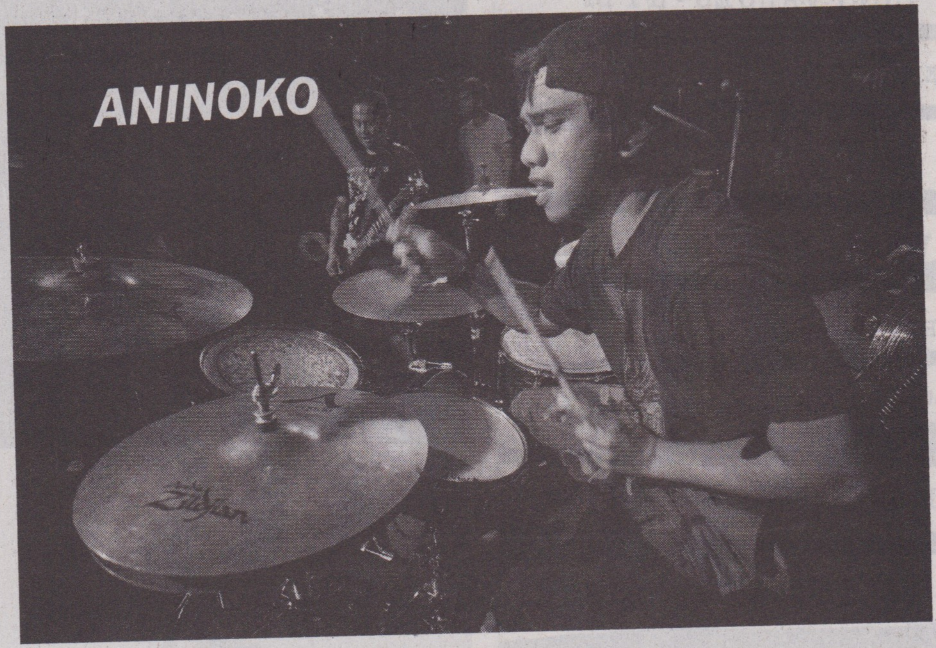
When I went to film school, one of the things I learned about script writing was, "Show, don't tell." If you were watching a movie that had just a crap full of dialogue than that's not a movie. You might as well be listening to a podcast at that point! Punk has been the template for revolution and change. It has always showed a rebellion against sexism, racism, and bigotry. We need the arts to *show* how we feel about our current affairs. Punk has been that vehicle for that in my opinion.

Rupert: I do not support much of what Duterte does. The drug war, the horrible misogynistic shit he "jokes" about and the martial law he declared on the southern island of Mindanao. He appeals to many Filipinos because he isn't just another face from the oligarchy, his mother was indigenous, and he made his own city he was mayor of for decades one of the safest places in the Philippines. I don't support the idea of one person being the symbol for change. True change and true democracy comes directly from the will of the peasants and the working class. The Philippines has three basic problems: imperialism (US military and foreign corporate imperialism), feudalism (landlords and warlords that bully small towns and cities with an iron fist and wad of cash), and bureaucrat capitalism (cronyism and corruption among government officials). Some punk bands, a lot of artists (both liberal and leftist) reflect a lot of this and have been a force of change shaping people's consciousness.

Joshua: I've been fortunate enough to spend time in the Philippines interacting with unions, women's rights organizations, leftist students, urban poor organizations, queer organizations, and so on and so forth. I saw just how advanced and well disciplined people involved in progressive organizations are in the Philippine and they're often on my mind in general much less when I'm composing music or working on Aklasan related activities.

In regards to the specificity of the Duterte administration, there are a few interesting differences about him (e.g. his "cozy" relationship with the Communist Party of the Philippines in Davao, outspoken positions of nationalism, open criticisms of the United States' foreign policy), yet in terms of the history of the Philippine presidency there's a whole lot of the same in terms of the extrajudicial killings (the drug war has shows itself to be a metamorphosis of President Aquino's Oplan Bayanihan which targeted activists) and his now polite words for President Trump leading up to the declaration of the martial law in Mindanao. Punk already has had a rich history in the Philippines as both a place for youth and outcasts to mingle, but also a place to sow political dissent and Aklasan Fest can be seen as a continuation of that. We're going to have a plenty of fun, but we'll also remember that there is still quite a bit of work to do in liberating




our homeland. Finally, Aklasan is and will always be in solidarity with immigrant communities, communities of color, queer folks, trans folks, and the working class.

***MRR: Can you make recommendations for a reading list for people who want to understand more about Pinoy punk, and the Filipino diaspora more broadly?***

Rupert: I recommend reading *Philippine Society and Revolution* by Amado Guerrero to understand more about colonialism, feudalism, imperialism and its foothold on the Philippines, *America is in the Heart* by Carlos Bulosan to understand the early pre and post WW2 Filipino American experience, and *Dog Eaters* by Jessica Hagedorn, to get a glimpse of what martial law in the '80s looked like. That's all I can think of for now.

Joshua: *Migrants for Export: How the Philippine State Brokers Labor to the World* by Robyn Magalit Rodriguez; *Ang Ating Kalagayan: The Social and Economic Profile of U.S. Filipinos* by Peter Chua; *The Forbidden Book: The Philippine-American War in Political Cartoons*; *Vestiges of War: The Philippine-American War and the Aftermath of an Imperial Dream 1899–1999;* and *Benevolent Assimilation: The American Conquest of the Philippines, 1899-1903* by Stuart Creighton Miller.

***MRR: A fun question—people are in town for the fest and they have a few other days in the Bay! What are your must-see spots to eat, look at nature, go record or book shopping, etc. What's your idea of a perfect day in the Bay?***

Burd: Everyone needs to enjoy the beauty that is In N Out Burger. If someone tells you about Five Guys, *ignore them*. After you stuff your life with that stuff, y'all gotta find a place that has It's It's Ice Cream. *Lordy*, if you haven't eaten that stuff yet, then well ya got to! If you're into trying to find film / TV house landmarks, the Mrs. Doubtfire house is on Market somewhere. The Full House house is on Broderick. The ending for *The Game* with Michael Douglas was filmed around New Montgomery. The Chronicle building where they filmed Zodiac is around Powell street and also around there Francis Coppola filmed *The Conversation* in St. Patrick's Church as well as Union Square. OK, not really must see spots but I'm a movie buff and so it's kinda crazy to see real places you see in the movies. Seriously tho, go to In and Out Burger. No regrets.

Rachel: North Beach is my favorite neighborhood because everything is just a short walk away—totally not biased from living there for five years. There's Coit Tower for views, Chinatown for eats and boba, nap it out at Washington Square Park, the I-Hotel if you want to see a piece of Filipino-American history, Broadway for the red light district (also where the old Mabuhay space was), Fishermen's Wharf, and Embarcadero. I like catching a game at the ballpark whenever I can—even though I'm really an Oakland fan trapped in SF for the past 20 years—or catch me at a venue.

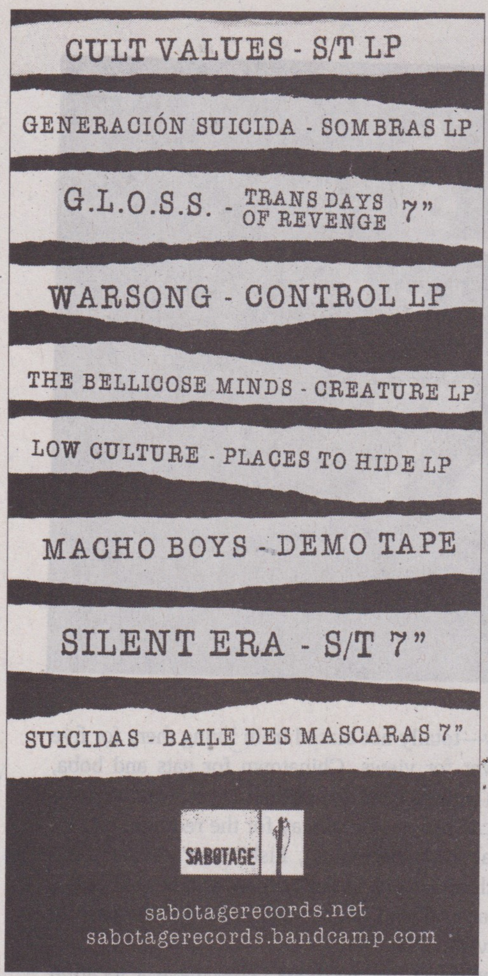
Francis: Go to I-Tea for some fire ass boba. They have a location on Irving, down the street from T-Pumps which is the most fucking garbage, overhyped, whitewashed boba place in world; so next time if someone takes you to T-Pumps (which *everyone* does with their unfortunate out of town friends) walk your butt three blocks down for the good shit.

Rupert: This year is the anniversary of the International Hotel, the last remnant of Manilatown. Manilatown has an exhibit / event Aug 4th and are located at 868 Kearny. Visit Arkipelago Books (one of the only Filipino bookstores in the country) located at 1010 Mission.

Joshua: I know punks hate Sportsball, but go to AT&T Park and watch a Giants game. Our mascot is a cute anthropomorphic seal and there are garlic fries. If you want to buy vinyl check out 1-2-3-4 Go! Records in the Mission and Amoeba Music in the Haight (Rasputin's has a shit vinyl section). On the other side of the bridge there's Econo Jam and the other 1-2-3-4 Go! Green Apple and Dog Eared for books (RIP Modern Times). For the vegans, if you want some really tasty vegan sushi check out Indochine Vegan, Ali Baba's Cave for falafel, and if you can catch the No Worries food truck you'll be treated to some amazing Vegan Filipino food. Souley Vegan (soul food), Nature Vegetarian (Chinese), and Golden Lotus (Vietnamese) are three great vegan spots in Oakland.

For dessert, Holy Gelato in the inner Sunset in SF has something like eight flavors of vegan gelato. If you want to look at nature you can take a walk through Golden Gate Park or check out Land's End at the northwestern part of SF. You can also go bother folks at the MRR house to spin their copy of *Chung King Can Suck It* on the turntable.

***Aklasan Fest takes place at Bindlestiff Studios in San Francisco on August 5th. Support by showing up or donating to their GoFundMe!***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# HONEY & ELENA

## FEMME SOLIDARITY ACROSS THE DIASPORA

***One person I am so happy to have connected with via the great world wide web is Honey. Despite our time difference of me being in the Philippines vs. the Pacific Northwest, we gushed about being Pinxy and being into zines, punk, hardcore, and intersectional. We also both lamented the similarity of our scenes' reactions to things such as rape, abuse, assault, and that those with social capital and who dominate the scene are still cis-hetero-males.***

***Both Honey and I write zines / essays / articles about our experiences with abuse, sexual assault, DV, rape culture, and misogyny within our respective hardcore / punk / DIY scenes. I realize how much of a bubble that I live in while residing in Olympia, WA and I do feel relatively safer at shows as a gender noncomforming brown femme and see other queer and trans folks, and that in the last five or so years I've seen the influx of femmes in punk spaces. Still, many other scenes in the US and in the Pinas still don't have QTBIPOC representation at all. I write a lot about racism within punk scenes, while Honey focuses her writing on Pinoy punk misogyny. This conversation took place over the spring of 2017.***

***Introduction by elena, of Brown Recluse Zine Distro. Photos provided by Honey and elena.***

**MRR: How did you get into punk? What are your favorite Pilipinx bands, past or present?**

elena: i got into punk when i was like fourteen or so being a lil vagabond in seattle and hanging out with drunk punks n living at punk houses. i used punk as a place to decompress and "run away" from a lot of trauma and abuse, and i used my experiences to start contributing to zines, political spaces, etc. for music. i listen to a lot of post-punk and goth music so i was so stoked to discover the biggest new wave goth bands in the PI in 1989, Under Blue Skies and Identity Crisis (very Siouxsie vocals!), and '90s goth band Prominence of Cathedrals. I've been jamming NYC's Material Support's demo *Balikbayan Box* pretty much nonstop, and am also into Tiger Pussy…i will forever love Urban Bandits.

Honey: I first read about it in zines and then my brother would tell me

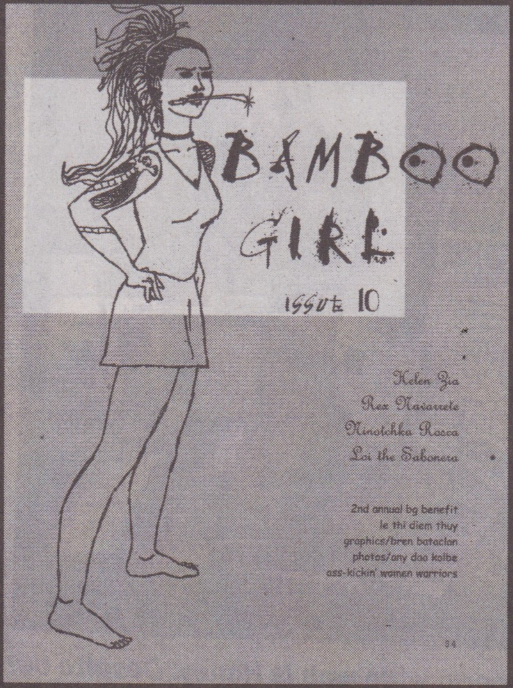
about local punk shows. I would sneak out to attend because I wouldn't ask him to let me go with him and also secretly listened to a couple of records he had without him knowing because I was scared that my parents would scold me for "following his footsteps." And then he created a Myspace account for me which let me lurk and dig into different punk bands all over the world! He started receiving zines and records too from people abroad and he would let me look at / listen to them. Pilipinx hc punk bands I love include Rupert's band Eskapo, Guerra Mundial (Archie who sang made amazing zines too!), Choke Cocoi, Killratio, Legarda, Skrewheads, All Affected, Nuclear Punishment, The Beauty of Doubt, Nonentities, Feud, and Tiger Pussy to name a few that were all amazing!

### MRR: How did you get into feminism?

elena: i became involved in feminism as a result of being in punk and reading zines and thru community organizing and thru my inang and all my aunties being powerful, independent af immigrants and healers. i even focused my academic personhood on intersectional transnational feminism and i received a bachelor's degree in literature and gender / race / sexuality studies and focused my research on critiques of contemporary social movements excluding women of color, as well as research on violence against women of color represented in western and non-western literature.

Honey: I grew up with different "kinds" of women around me. Most of them were non-conforming to the norms of the Pinxy culture or were often label to be "indecent" or "slutty." Most of my aunts worked as survival sex workers in Japan and locally, one who's a "mistress" and another who is perceived to be lesbian because of her haircut and how "masculine" she presents herself.

My Lola / Abuela is a major influence in my life too and shows domination in the family compared to my Lolo (grandfather). However my mom was the complete opposite of them all and was suffering domestic violence from my father, as I did too.




# BAMBOO GIRL: MARGA

### MRR: You're best known in this context as the author and editor of Bamboo Girl, but what other roles do you play in this world?

Greetings! My name is Margarita Alcantara, but you may know me by my *Bamboo Girl* zine pen name as Sabrina Sandata. Some of my friends still call me Sabrina or Sabrina Margarita. The other roles I play in this world are: Healer (I'm a Licensed Acupuncturist, Reiki Master Teacher, soon to be initiated Medicine Woman come September, with a private practice in New York City), teacher, writer, published author, boss lady, daughter, Twin Flame, Mouthpiece of the Goddess Consciousness, conduit between the Star Nation and Mother Gaia. Yep, I've been busy!

### MRR: What inspired you to start Bamboo Girl? Can you give us a brief rundown of the history of the zine? How many issues you made, how it was distributed, etc. Did you create most of the content yourself or was it submission based? What years was it published? For readers who are unfamiliar, what would a typical issue look like / contain? What themes did you return to over and over?

I started *Bamboo Girl* zine in 1995 because I was fed up with not seeing any representation of myself in the world. At the time, I was exploring my identity as a mixed race, queer Filipina, and all I saw were caricatures and stale representations of what it meant to be a woman of color. I didn't see any women who looked like me, acted like me, or felt like me. And, due to my upbringing, I was full of rage and inner turmoil, and needed a way to channel my energies somewhere.

I've said it many times that writing *Bamboo Girl* kept me out of jail, because I was such a volcano of emotion at the time. I made my first few copies (about 50–100) after hours on the high-capacity copier at the large corporation I worked at. I distributed it to my friends, and at shows, at first. As my zine grew, I copied larger amounts (by 2001 my circulation was 3,000), and used the company postage to send it to zine distributors locally and nationally. I started off creating and publishing everything; but, since community became a big part of my zine, I accepted submissions, as well. It was published 1995–2005. A typical issue would contain interviews with (mostly) girl punk bands, or people of color in the community who were making a difference, articles on

It created years of confusion as to which is what and what I've been wanting to take as examples vs. what I actually possess as behaviors.

When I was around thirteen I still didn't have any idea as to what feminism is but do know that in order to survive as a woman in my society, I needed to be the bitch that no man would take as a wife and secretly wanting to be one. I was in junior high school when I first heard about "feminism" as a literary style of writing. Afterwards a couple of people at school started this organization that advocates feminism but they only wanted "pretty" girls. They literally asked for class muses to join them and would refuse not so good-looking girls. I was appalled because it was contrary to the books I was digging up during that time which my teachers asked me to read for book reports. So it led me to digging more.

Lualhati Bautista is a major influence in my feminism and still is. The internet age came and this was when I started reading white feminist such as Betty Friedan. I was so hooked up into it but thanks to being engaged in hardcore punk at the same time I was led into feminsim for women of color. A couple of years in college and studying English led me to writers such as Maya Angelou, Alice Walker, bell hooks, Audre Lorde, Octavia Butler. At the same time I started making my own zines and trading them with people. More punk and hardcore and community engagement brought me here too. It is still an ongoing discovery of what my feminism really is as I proceed with my journey of decolonization and healing from the trauma of my rape and abuse, sobriety from drug addiction, and the intergenerational trauma that runs in my family.

**MRR: How did you get into zines? What are your favorite zines?**

elena: i had always seen zines around punk n anarchist spaces, my favorite bookstore as a teen to escape to was left bank books in seattle, a lil anarchist bookstore and infospace in pike place market. yet, i barely had read anything that was written by POC, or WOC, or even any pilipinx. i remember being at left bank when i was seventeen and seeing *Race Riot* by former *MRR* writer Mimi Thi Nguyen and it basically changed my life, especially as an academic / punk / asian. then when i was in my early twenties i went to an all-women of color art show in seattle. Anna Vo who does the *Fix My Head* zines did a workshop for WOC before the art show opened to the public. that's when i met Nyky Gomez, who writes *Skinned Heart* and was on the Race Riot! POC Zine Tour with Mimi & Vo; Nyky read at that show. i followed brown recluse zine distro and Nyky made a call out for volunteers (i was essentially a "shitworker" in *MRR*'s language), we eventually collectivized Brown Recluse, and in the fall of 2016, Nyky handed over the entire project to me.

zines are really important to me for their level of accessibility. they're low budget and don't have all the jargon of academia, they're real and tangible self-printed preservations of culture and personal experience.

it's hard to choose my fave pinxy zines, but Honey showed me *Bamboo Girl*, a zine that confronts "racism, sexism, and homophobia from the Filipina / API / Asian mutt feminist point of view since 1995." it's my new favorite. i also have to rep *White Man's Burden*, a submissions-based zine "for and by pilipinos engaged in the diaspora.

# ARITA ALCANTARA

## INTERVIEW BY GRACE AMBROSE

Asian and Filipina warrior women, ethnic superheroines, discussions on Filipinx things such as babaylans (healer / priestesses / wise women), babayin (the pre-hispanic alphabet), indigenous tattoos, and the like, martial arts for women, mental health, skin color and privilege, rants about racism, sexism, and homophobia, activist and community actions readers could take against injustices in our world, resources on anti-racist, feminist, and queer-friendly organizations, and regular columns such as: the Angst Column, Terrorific Mythology from the Philippines, Tagalog for the Novice, Stupid Stereotypes, and music, zine, and book reviews.

***MRR: Was there a network of other Fil-Am or Asian American zinesters you were in conversation with? Have you remained in touch with them? What other zines or publications would you recommend to people with an interest in QPOC zine culture?***

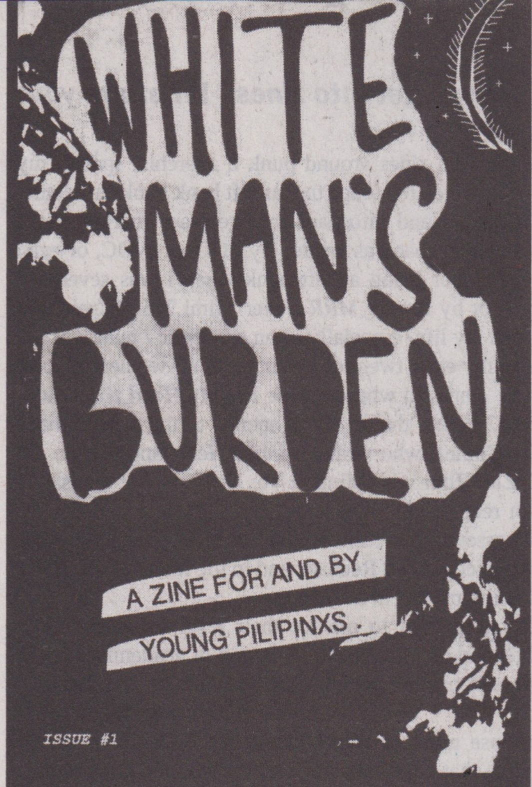
As a result of the underground popularity of my zine, especially amongst punks and artists of color, I did network with many Fil-Am, Fil-Fil, and Asian American zinesters. In fact, my zine was global, so I made friends all around the world. I haven't remained in touch with all of them, but I'm still friends with some of them. I'm not as familiar with the current QPOC zine culture, but a few of the zines I enjoyed from back in the day (QPOC and POC), and likely out of circulation, are: *Quantify, You Might As Well Live, Planet Drag King, Slander, Adventures of A Girl, The World Is Yours, Native Tongh, Mamasita, Halo Halo, Oriental Whatever, Help, My Snowman's Burning, De(k) onstru(k), Dissent, Pocho.*

***MRR: elena and Honey discuss how influential your zines are to them. Are there any plans to digitize, anthologize, or reprint any of the content? I know it has been excerpted in other contexts and there are bits and pieces floating online. Sometimes the ephemeral nature of zines means we feel more comfortable speaking our truths though, so I also understand a reluctance to make the history permanent. How can people read your zines if they are curious?***

I'm so glad that younger Pilipinx punks are feeling the *Bamboo Girl* love! I've been asked to digitize my zines before, but declined, because I had many contributors, and I already knew that not all of them wanted to be visible online. I have some reprints in various published book anthologies, outside of any bits and pieces online. If folks would like to read my zines, they can be found at various zine libraries that I've donated to. One of my faves is the Barnard Zine Library. Also, one of my friends registered my zine with the Library of Congress, so it's there, too.

***MRR: Why is it important to still make space for projects like zines and bands when some might say your time could be better spent at Food Not Bombs, or calling a Senator, or demonstrating in the streets? What political potential—if any—does / did punk have?***

It is vital for us to create *because* of the evil that goes on in this world. Now that I'm a healer and energy worker, I see how the evil paradigms are actually old news and breaking down rapidly. The energy that is now infiltrating this world is creating that shift. Having helped create, and performed acupuncture at, makeshift acupuncture clinics after national disaster Hurricane Sandy, I have come to learn an important thing: when you serve during dark times, you need to be in touch with what brings you joy. It keeps you sane, present, and connected with the human spirit. As creators, it is our responsibility to make space for our voice, and to be heard for who we are. Whatever modality that resonates for you, use it.



this zine confronts the continuing colonial conflict in the philippine psyche and the historical erasure associated with that process. these pages expose the vulnerability in cultural pride, identity, and the burden to americanize." the editor, sam, does really important work and has created quite the community around this zine. it's cool to have constructive discussions about both the submitters' writing, as well as issues that we faced uniquely as pilipinos in the diaspora.

Honey: My brother was really the main resource for all for this. He's been making his own zine, which lets him trade with different people and gave me access to them. Being engaged on my own too through the internet made it possible for me to make zines of my own and trade them to people. I am a fan of perzines. A few of my favorite local zines include *Breakfast Insomnia* by Archie of Guerra Mundial, *No Bullshit* (mainly because of Fonda's poetry), *Infekted Mind* (this one is my brother's zine!), *Hoax Conflict, Radikal Primates, Gran Peligro, Putang Ina Mo, Thought Market, Jawbreaker.* These were all zines with poetry / prose, scene reports, socio-political writing, and arts. International zines I like are *Functionally Ill* by Laura Marie, which is a perzine about mental health, *Bamboo Girl* by Sabrina, zines made by Cindy Crabb and Wendy O Matik, *Muchachazine, Slander* by Mimi Thi Nguyen…[I like] zines that talk about being / experiences of people of color, trans, queer / nb folks, diaspora, feminism, abuse, and accountability.

## MRR: What do you write about?

elena: i shitpost about how the evils of white supremacy and capitalism seep into and are reproduced in punk and activist scenes in very scary, insidious ways. with all the zine distro work i do, i don't have too much time to write personal shit anymore and [instead] produce a lot of informational or resource zines. i just threw together zines in response to the current political climate—one about immigration rights and one called *"TAKE CARE: a zine about self defense by POC for POC in reaction to the 2016 Presidential Election"* that i gave to local QTPOC with self-defense weapons that were donated to me by white allies. overall, i write about abuse and trauma, having chronic illness and being neurotypical, and about healing and growth. i'm working on a zine about traditional and folk Philippine herbal medicine and healing hixstories right now.

Honey: I mostly write and read about abuse, trauma and accountability. This is because of my personal experiences and what mostly shapes my life. I am on a war with myself and writing about my experience, and outing the anger which usually gets tone-police in spaces / discussions helps me in coping with my trauma. I write about good and beautiful things too, but very seldom. I focus on writing the ugly to find beauty. Acknowledging that part of us helps us empower ourselves.

## MRR: What does being Pinxy mean to you?

elena: as i wrote before, being pinxy and being punk ultimately mean the same thing to me right now in my life: to do everything in my power to fight tooth and nail against white supremacy / capitalism / imperialism, to be strong and resilient and community organize with all you got because all power comes from the people, all to honor my revolutionary ancestors who paved the way.

Honey: Being Pinxy to me is about being lost in your own land, in your own body. A forever war you wage within yourself in hope that one day you'll end up knowing who you are and what you really are, and what makes you a Pinxy. What makes you different, that difference that identifies who you really are. It's about digging deep into my core because I'm torn between being whitewashed all my life and trying to get out of that comfort to embrace a culture that sometimes feels like not okay to do and / or have because I might end up appropriating, instead of understanding it. It's feeling that strange in the faces of my own, trying hard to finally realize where did I really came from? It is the hunger that can't be fed that sometimes let me live, left me dead. It's a trauma and a journey, a discovery and re-discovery. It's a rooting. It's a confrontation with the grief that most people perceive as the way paved to happiness. It's an unsettling. A decolonization. A resistance and at the same time being seen as a metaphor. A mere metaphor.

This made me think how much more difficult it is for folks in diaspora. It must be horrible but I hope we can all find our ways to find ourselves. I love you all.

## MRR: Honey, what do you mean when you say that

### *Pinoy culture normalizes misogyny?*

Honey: I'd like to say Pinoy in recognition of the colonization history which results into whatever values / norms I have around me, in my family, community and society since I existed. This acknowledges the fact too that in the precolonial era, women, queer, and non-binary folks played important roles and held power in our society. I personally grew up in a dysfunctional family where my father beats us on a daily basis, which at a later time I realized was a result of his own beatings from his father (trauma / cycle of abuse). Apart from it is the experience of how people reacted to our abuse, especially families and friends, calling it discipline and necessary. Despite a couple from my mother's family raging over our abuse, the general response we have from people is to let it be because it is normal and necessary.

Upon growing up, my personal relationships with romantic partners were dysfunctional too and resulted in more experiences of abuse and rape. These experiences were again confronted and responded to as if they were something that's normal and necessary. My rape was something that I "wanted" because it was perpetuated by someone I date. My local hardcore / punk scene too has a bunch of dudes in it who were outed for abusive behaviours and were let to pass because being "Pinoy" manifests more than being someone in punk. I say this because being in punk let us have more access / resources about the narrative of abuse and accountability and that punk roots from the desire to create a space away from the state and patriarchy's violence. So you see, violence and terror is synonymous to discipline, synonymous to functionality in Pinoy culture. The intensity is even aggrandized by gender and sexuality, and that is how things are for women, trans, queer and non-binary folks here.

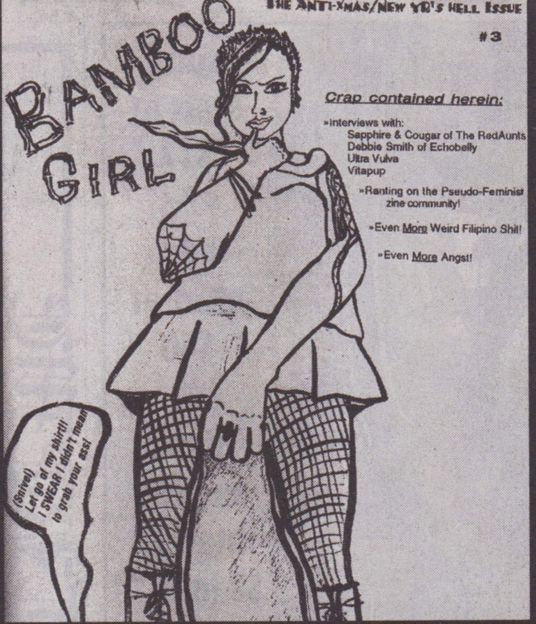
### *MRR: What do you hope for the future of yr scene?*

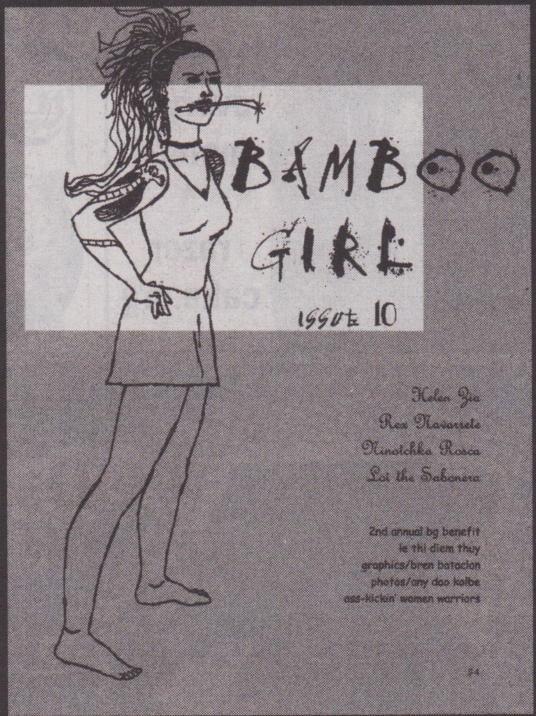
elena: i hope, in general, that white punks stop only playing in bands with, dating, hanging out with, and living with other white punks and rly try to start to see how that just reflects White Supremacy at its finest. (even though they think they have the language to dodge how sketchy they're being. smh.) but i don't want to focus on white people and all the dumb shit they do! i'm really inspired by what a lot of people are doing right now in the scenes around me. my friend sen is half of organizing Book Your Own Fest, a hardcore punk fest that centers womxn and femmes and queers, and they are pushing for the inclusion of QTBIPOC in real, tangible ways.

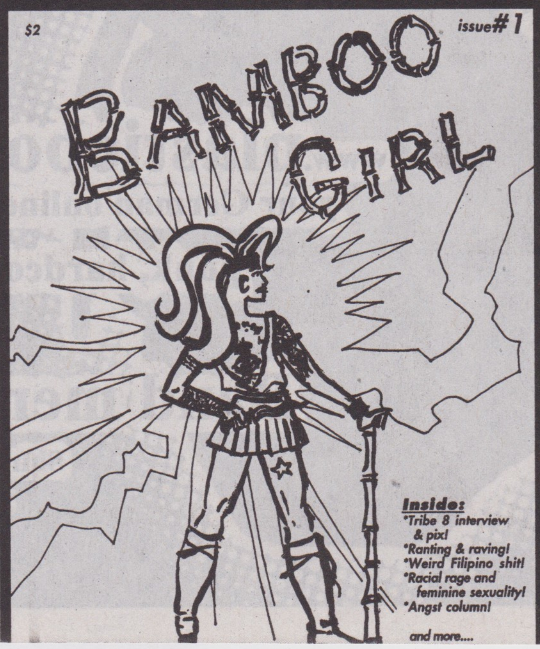
Honey: I hope that the people in my local scene will work on creating and making it real for marginalized folks to actually exist like what we scream in our songs, and write about in our zines. It's a long tough road to do so. It takes a lot of our comfort away from us and feelings of shame we can't avoid and sometimes it sparks and cultivates anger in us which we direct to the wrong people, to the marginalized folks we thought to be asking so much instead of putting where the blame should be and it creates this wall that stops people from engaging with each other. We all fail, we all fucked up and I hope that we can still find the courage to acknowledge the fact that we do and be genuine in wanting to do and be better. Let us let the people we read about in theory to exist in real life. They deserve to, especially in a space we created to be outside / exclusive of the violence that the state, the police and society inflict on us in our everyday lives. Let us not become our own enemies.

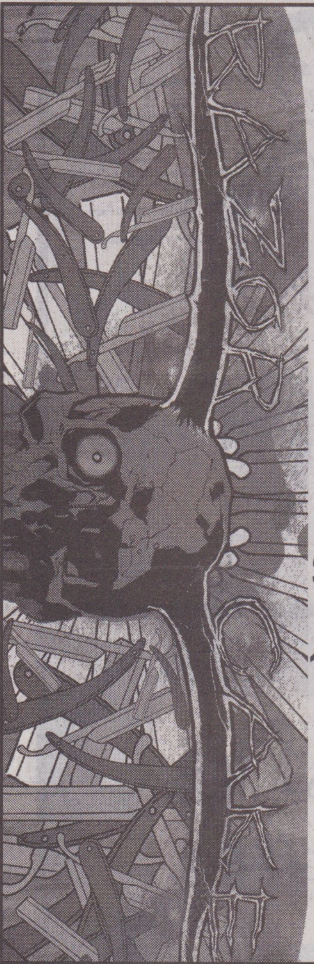
***elena corinne was born & raised on coastal salish land, now residing in olympia,wa. they split their virgo time between community organizing, writing, working at a bookstore, studying herbalism& gardening, occasionally going to a punk show, and running brown recluse zine distro, a diy small-press/zine distro / collective that centers the voices of QTBIPOC.***

***Honey Andres is a woman of color, based in the Philippines, who runs a small zine distro called Mad Womxn's Project and who helped found Incog Press (a radical reading press). She made a series of perzines called Candles and Whims which mostly talks about womxn's issues, mental health, music and intersectional feminism.***



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***I have been friends and a fan of the different projects of the members of Manila's newest hardcore band composed of scene veterans, Veils, for many years now. I didn't hesitate at the chance to help them release their first 7 "along with other DIY labels from the Philippines such as Still Ill, Love From Hate, Mutilated Noise, Get Up and Go Records and Left Hand Path Press. Sharing the expense with other labels has been common lately because it is lighter on the pocket and each label distros the releases in their respective areas. Each member of Veils does something for the hardcore scene in the Philippines. Mic helps run Still Ill records and distro, Dangie does graphics for Still Ill and other bands, Keeyo is an active organizer in the Baguio hardcore scene with the Awakened Hope Collective, and Odessa plays bass in Kaktus Karuka (from Lucena in the South), plays drums in Choke Cocoi and owns, runs and cooks for her vegan restaurant, Reasons, located in Pagbilao.***

***Interview and introduction by Rupert Estanislao.***

***VEILS is Dangie: vocals / Odessa: drums / Keeyo: guitar / Mic: bass***

***MRR: What led to the formation of Veils?***

Mic: Veils was formed from the ashes of the break-up of Bystorm which me and Danj have been doing for a long time prior to its break-up. We started with Led on drums who eventually moved to Canada so we recruited an old friend (Odessa of Choke Cocoi) to bang the drums for us and we have been on a roll ever since then. We've recorded a three-song demo with Led on drums and a 7" with the current line-up with the help of some awesome labels.

***MRR: The aesthetic of the band is dark and bleak. Why name the band Veils?***

Dangie: It's the same notion that if something or someone's hiding behind a veil there should be a secret or mystery. I have this fascination with Filipino catholic traditions and found it really mystical more than religious and sacred.

***MRR: There seem to be a lot of "beatdown" hardore bands in the Philippine hardcore scene at the moment. To me, Veils seems to be doing a different style of hardcore. Why does the band differ from the current trends there?***

Dangie: I like hardcore / punk angry and confrontational just like some of the "beatdown" bands are doing but Veils band members are coming from long tradition of bands doing differently things compared to what's going on in the current scene. So Veils is no exception! It is just another project by the same people with unusual taste in music.

Keeyo: At first I think we had a specific style that we'd like to play, but as time went by and with practices, I think the sound just came naturally. There are certain bands that came in as inspiration, but being the individuals that we are with different approaches in life etc., certain elements just manifested, and I think that made Veils. There are a lot of beatdown bands here, and that's alright! It's also nice to be different, just to shake things up.

***MRR: Dangie, I noticed you have some Tagalog titles for your songs but your lyrics are in English. You did that with your former band and again with Veils. Why?***

Dangie: I adore Tagalog. It's poetic and most of the time encouraging, well, for me. I just can't decide when to write a whole song in Tagalog. Hate to break it to you but the titles don't usually have direct connection with the lyrics. Maybe we decided to title them in such a way for people to wonder and checkout that song with a weird title.

***MRR: Have the drug killings in the Philippines affected your music or scene? Has the political climate Duterte created affected your music?***

Mic: At the moment, the enforcement of laws involving drugs which have resulted directly or indirectly to the killings of thousands of people allegedly involved in the said drug trade, has no direct effect in the hardcore punk community aside from the fact that people who used to do drugs openly do not do so in the streets around the shows. With regard to Veils being affected by the political climate, we have always been an angry band regardless of the political climate, so no, I don't think it has directly affected the music of the band.

***MRR: Mic, when you say "use drugs out in the open," was that referring to marijuana or meth (shabu)? Was open drug use very prevalent before?***

Mic: I was referring to both. Kids used to smoke weed in the vicinity of the shows which put the show of in danger of being shut down. With regard to the use of crystal meth, well, they can't use it in the open but there are some people who go to shows visibly still under the influence of meth. The use and influence of these substances are not that visible nowadays.

Keeyo: Everything gets kinda affected when shitty things happen, personally, I get that extra kick to be inspired to write stuff or make music with certain issues.

***MRR: What bands inspire the music you play?***

Dangie: Beside to the kind of hardcore that the band is trying sound like. I listen to a lot of Oi! and death metal recently. My current Oi! playlist includes Blitz, the Oppressed, Camera Silens, the Violators, Crux, and newer bands like Rixe, Violent Reaction, Combat Force, Freedom, etc.

Mic: I would like some more Carcass in our songs but they don't like to.

Odessa: Haha! I wasn't aware of that, Mic. Anyway, I've always been a fan of Vivisick but I really don't think that it matters because I only play what I feel is needed in a song, and what I was told, ha!

Keeyo: From End This Day to the Secret. I'd like to mix a few things up from time to time, get a few elements from this and that, trying to keep things fresh.

***MRR: Any bands or venues you would recommend to anyone visiting Manila or the Philippines?***

Odessa: Check out Value Lasts, Tiger Pussy, Thought, and Armas ng Lias! They are some of the tightest bands around Manila and Cebu. For those who are into folk punk music, Empathy of Davao is a breath of fresh air. Thanks for having Veils here, we're honored to do this.

Mic: There are a lot of venues to play in and around Manila which have been pretty well attended by a younger group of punk rockers which I think is a good shot in the arm so that the community does not get stagnant with old farts like us. Some awesome bands to check out would be Barred from San Pablo City who play metallic hardcore, '90s Euro style, Badmouth from Las Pinas City and xFortressx from Batangas City. Shameless plug, Veils will be on a compilation 7" with those bands very soon!

Keeyo: I really like Barred from San Pablo City, and Nonentities (Manila) because they have their own sound and are just good people. I also play drums for Value Lasts and Prayer of Endurance, check 'em out!

**stillillmailorder@gmail.com**
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# MATERIAL SUPPORT

***Material Support is a Filipina-fronted agitprop storm hailing from Queens, New York. Recent law school grads, Jackie and Miles, joined up with AJ and Simon, migrants who were heavily involved in the Pinoy protest punk scene in the Philippines, to form the band in 2015. Inspired by and also active participants in resistance movements in the U.S. and the Philippines, Material Support performs songs in both English and Tagalog to represent and fight for immigrants and working class communities worldwide.***

***Interview and introduction by Joshel Melgarejo. Photos by Brian Braganza, Jose Canales, and Gary Labao.***

***MRR: What is the meaning behind the name Material Support? Did you guys have any other band names that you threw back and forth and what made you ultimately choose it?***

We had the idea of a band named Material Support before we were even a band. Jackie and Miles were law students doing lots of work with CUNY Law's CLEAR Project, a clinic at the school that focused on representing Muslim, Arab, and South Asian people who are targeted by discriminatory anti-terrorism policies. One thing they kept seeing was the government entrapping people and then giving them federal charges of "providing material support to terrorism."

Material support the charge is whenever somebody provides any form of support to anybody who is classified a terrorist on the United States' Foreign Terrorist Organization (FTO) list. While it would make sense that the US would want to prosecute somebody for sending guns to Al Qaeda, it commonly charges people for extremely minor things, like providing rain coats or socks, or sending money to family members in areas that are designated terror prone areas. Since it's the US government that gets to pick who is on the FTO list, it has also charged people supporting liberation struggles throughout the world.

It's a really shitty law, but it sounds really good as a band name. Also, we want to provide support to all the folks that we make music for, so it's fitting.

***MRR: How do you align your music with your political work?***

The music is basically an extension of the political work. All of our songs are political. All the material we draw on to make the songs is political.

When we started the band, we weren't really aiming to just make punk songs. We were just looking for a medium to convey the messages we're trying to spread; we just so happened to all be into punk and the genre has a history of facilitating the spread of revolutionary ideas.

We always try to reflect our own struggles or the struggles we see through our organizing work and daily lives. Our goal is to politicize the punk scene. For example, one song called "Know Your Rights" is a mini know your rights training for when you encounter law enforcement. We wrote it because most of us, as immigrants and people of color, are targets of law enforcement. We recognize the same vulnerability in other communities, such as the poor, working class, activists, and even punks ourselves. We hoped that by writing and playing this song that our audience would come away stronger at least knowing their basic rights.

***MRR: Could you describe the Filipinx punk scene here in the U.S. and how that ties back to the punk scene in the Philippines? How are both punk scenes affected by the current conditions (politically, socioeconomically, culturally, etc.) of the Filipinx people in the Philippines and abroad?***

The Philippine DIY punk scene is one of the oldest in Asia, with bands like Urban Bandits and Private Stock existing since the late '70s. That's why we are using the term Pinoy punk. We want to show the world how great and how prolific the scene is despite the little resources they have back home. AJ and Simon grew up in that scene and they will always tell us interesting stories about their experiences. With influences from '80s Twisted Red Cross (DIY label) bands, some pinoy punks moved to the states and formed pioneering bands like Signal 3 (LA), Eskapo (CA), Kadena (NY), etc. We are honored to continue what they started and we will never forget where we came from.

Regarding the political climate, it is a matter of life and death to some of us. Trump is here and Duterte is there, and that's what we've been dealing with. Our lives are at stake, our families' lives are at stake, our communities are at risk. No one is safe anymore. And we are trying really hard to express not only our anger but to tell everyone that they are not alone, we are in this together. It doesn't matter where you are, we will survive and with punk as our platform, we hope we will inspire others to do the same.

***MRR: News of Martial Law being enacted in part of the Philippines has been widespread. The country still remembers the horrors of Martial Law under the Marcos regime in the '70s. Can you see a parallel between the punk scene under Martial Law in the '70s and the present Filipinx punk scene responding to Martial Law now?***

While none of us were old enough to really remember Martial Law under the Marcos regime, we certainly have family and friends who were affected by it. We heard the stories of countless human rights violations and killings at that time, and have been inspired by the anti-fascist movement that grew out of it, both in the punk scene and in the grassroots. Anti-fascism is inherent in the Filipino struggle. Duterte's declaration of Martial Law was agitating and disappointing news because in reality, whether Martial Law is official or not, we know that marginalized sectors of society were living under oppressive conditions anyway. Extrajudicial killings of poor people, activists, and alleged drug users and pushers abound. People we personally know have been targeted by fascist state violence. We continue to reflect their struggles and oppose fascism in our music, and hope that the pinoy punk scene, and the punk scene in general, will uphold anti-fascist politics in honor of all the people who are resisting the Philippines' and US' violence.

***MRR: What was the most memorable show that you ever played and why?***

Hands down, it was Migra Punk Fest in March at Silent Barn (close second was Aklasan Fest in Berkeley, CA in the summer of 2016). At first, it was just a show organized by AJ meant to showcase another Filipino punk band, AninoKo, who were visiting NYC at that time. When AJ started asking other bands to play, everybody said yes. We realized that the folks we confirmed on the bill were all the Filipino and Latino punk bands that Material Support had been playing with.

Given the political climate (and given the political nature of all the bands) the show transformed into Migra Punk Fest, and was a call to

unity among Filipino and Latino punks to stand up against all the racism and xenophobia our communities have been facing. So the idea of the show itself was awesome, but the night of the show was the best.

First, the show was packed. Silent Barn was filled to capacity even though they only sold tickets at the door and it was around 0 degrees that night. Second, the crowd was out of control and dancing for every single band. Third, there was a rumor that white supremacists were going to crash the show and try to bust us up. But all the bands, punks, and antifa folks (who were providing security) talked to each other and were ready if those assholes were to show up. It was a night of real solidarity and you could feel it.

***MRR: I heard you guys are currently recording a new album. How was the writing and recording process like? Are there any specific songs that you want to highlight?***

The entire recording process has been fun, organic, and hard. We've got thirteen songs set for the full-length, and none of them are from our demo. Sometimes we would go into the studio and be talking about some bullshit that was happening around us and just crank out a song right then and there. Other times we would come up with a riff and sit on it for a while until we found some kind of subject that fit with it. We recorded all of our songs with our man, Travis Bacon. He always makes us sound really good. Love you, Travis.

Lots of the lyrics come from lived experiences, and when they don't, they're influenced by the experiences of our friends or of people we stand in solidarity with. Hopefully people like all the songs we put out, but we've been getting a lot of comments about our songs "Know Your Rights" and "Ang Lupa Ang Dahilan." Lots of people have been coming up to us after the shows saying how cool "Know Your Rights" is because we are sneaking in lessons to our shows. We also always couple that song with our song about cops so we get a really cool dynamic of agitation and then education. It's also really catchy and we're thinking about making a music video for it.

*"Ang lupa ang dahilan"* translates to *"the land is the reason."* We wrote it when an alternative rural school built for and by an indigenous group in the Philippines was attacked, resulting in a bullet-riddled school and three dead indigenous leaders. They were accused of hiding New Peoples' Army (NPA) members in the school, but all they were really doing was providing much needed education to the community. The song was written to highlight their struggle and to connect that struggle to other groups, particularly indigenous struggles throughout the world for access to land. The title of the song is also a reference to the chorus of a Filipino revolutionary song.

***MRR: What are your other current projects and plans for the future (musically and politically)?***

Politically, fighting Trump and Duterte in any way we can. We regularly participate in the organizing efforts of the New York Committee for Human Rights in the Philippines (NYCHRP) to bring awareness to human rights abuses committed by the Philippine government and build solidarity with other human rights struggles across the globe.

Musically, we're looking forward to the release of our full-length album sometime this year. We were also hoping to go to the Bay Area for Aklasan Fest, but Jackie plans to attend an anti-war conference in Canada organized by the International League of Peoples' Struggle (ILPS) at the same time. To compensate for that lost opportunity, we are planning a mini-tour over the weekend of August 24–27 on the East Coast. We're trying to hit Philly, Richmond, DC, and Virginia Beach. We're already making songs for the next album.

***materialsupport.bandcamp.com***

# TO LIVE A LIE

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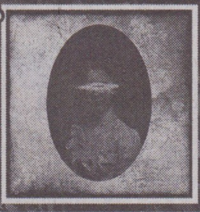

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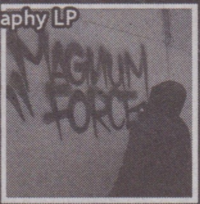


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# GARY LABAO OF KADENA

**_Interview by AJ Santos. Photos by Brian Braganza._**

**_MRR: Please introduce yourself._**

My name is Gary. I'm one of the organizers of MIGRANTE New York Chapter, a global Filipino migrant workers organization that has chapters all over the world. We are an anti-imperialist, anti-fascist, and anti-feudal working class mass organization fighting for migrant workers rights and welfare, against human trafficking, against unjust labor and immigration laws. Some of our members around the globe are either punks themselves or at least were into punk music at some point in their life. Facebook can attest to that.

I was also one of the founders of New York Committee for Human Rights in the Philippines (NYCHRP). Founding member of Bagong Alyansang Makabayan (BAYAN) USA and founding member of Anakbayan New York / New Jersey.

Oh yeah, I'm also in an obscure Filipino political street punk band called Kadena.

**_MRR: When I was still in the Philippines, you were already active in the NYC DIY punk scene. Can you tell me about the early days of the scene?_**

I moved to Brooklyn, NY from Pennsylvania in 1993. It's not really part of the "early days" (that'll be the late '70s and '80s), but yeah the '90s NYC punk scene was more than 20 years ago, so relatively "early!" But I didn't really get involved in the DIY punk scene until a few years later.

I started to check out bands and shows when I started to work in the city (Manhattan). I had no idea which ones are which, who's punk or hardcore or what. I didn't really know other folks who were into punk or part of the scene. I had to figure it out myself.

At the time "punk" was already mainstream. Bands like Green Day, NOFX, Rancid, etc. were like on MTV and on the covers of glossies like *Rolling Stone* and *SPIN* magazine. I was pretty new in New York and I don't know anyone in the music scene. So, when I asked any of my friends about "punk rock" they're thinking "Sonic Youth, Nirvana, Pearl Jam, Rage Against The Machine," or something like that, as long as it's not hip-hop. And you know I lived in Brooklyn. So, I'm talking about some of my friends heavily into Public Enemy, N.W.A. Wu Tang Clan, Tupac, Biggie and stuff like that. Either that or some really obscure independent stuff I don't even understand.

Ska was also getting really big at the time. I remember ska and Oi! / punk shows were held in relatively bigger venues. Show tickets were more expensive versus $3.00 to $5.00 DIY / underground shows. Then there were the big festivals

like "Lollapalooza" and stuff like that. That's where you see more mainstream punks and skins. But the NYC Ska band the Slackers always used to have shows in NYC, they do DIY and big venue shows, I really love them.

To see a show, everyone relied on a flyer being passed around or posted at record shops or bookstores. I learned about ABC No Rio shows through flyers posted at the anarchist bookstore Black Out Books. Also from See Hear an independent bookshop that carries tons of underground DIY zines about everything: from art to politics, to punk, etc.

It was at ABC No Rio that I learned about the DIY / underground punk scene. I learned how very diverse the community of punk and hardcore was. I learned about anarcho-punk and peace-punk. These are folks who really hate big labels and big distribution, mostly anti-capitalist and anti-fascist. Many are advocates of animal liberation and proponents of veganism and anti-vivisectionism. I heard so many interesting bands and eclectic sounds in punk and hardcore. I learned about Red and Anarchist Skin Heads (RASH) in addition to the more popular SHARP. I also heard about the ALF (Animal Liberation Front) and direct action and all that stuff. I met a lot of really amazing people, activists, artists and so many more. I met a lot of very passionate and dedicated people, also very politically and socially conscious. It's not just music.

At that time there was an ongoing debate about DIY versus sellout and the whole just music versus being political. Bigger and popular ska, punk and hardcore shows were happening in NYC on one side. And then there's the DIY and underground scene on the other.

The scene was predominantly white at the time, a minority of Latinos and really very few Asians. There were a lot of Japanese punks that showed up but I also learned a lot of them were tourists. Not a lot of Asians in general, so I interacted and made friends with Latinos.

I volunteered to work for Tribal War Records (TWR). TWR was a regular vendor at ABC shows, and since I didn't know of any bands to hang out with or be friends with at the time, I figured I could learn a lot from someone who sells and produces punk / hardcore records. I heard so many stories about the history of punk in UK and NYC from Neil of Final Warning (also ex-Nausea vocalist). Through TWR, I met so many more interesting bands and punk friends. Most of the time I also get to go to shows for free because we were a "vendor" at the show, or TWR usually helped book the shows for the touring bands. I got to ride in the van with bands from the UK, from Japan, from Germany, from all over the US.

Through TWR I met and hung out with Rat and the Varukers, Final Warning, Distraught, Aus-Rotten, Defiance, the Pist, the Unseen, the Casualties, AVAIL, the Krays, Anti-Flag, Stratford Mercenaries (ex-Crass), Tom and the Bootboys, Anti-Product, and a bunch of bands from Japan, the UK and from across the US.

When TWR moved out of New York City, I still went to ABC No Rio and other shows at CBGBs, Coney Island High, the Continental, the Wetlands Preserve, etc. There was a new generation of punk and hardcore bands emerging at the time, there were more punks of color, still mostly Latino, and women and queer people. It was becoming more diverse. Then I met folks from Red and Anarchist Skin Heads (RASH) North East.

***MRR: I want to know more about your experiences as a Filipino immigrant in a white dominated punk scene. And tell me more about RASH (Red Anarchist Skin Heads).***

As a Filipino immigrant, the scene—before I formed my band Kadena—was an amazing learning experience. I was so excited to share what I was seeing, hearing and learning about the NYC DIY / underground punk scene at the time. Also since I had access to a lot of records at Tribal War, I started to get in touch with some Philippine based punk / hardcore zines and distributors such as Reypeace of BIOFEEDBACK, and Dr. Gani of Make Your Own (M.Y.O), and also collaborated with Loi of Abrasive Relations, and of course *Mutilated News*. I formed Guerilla Records and would do cassettes, vinyls and CD trades. I also distributed a lot of copies of zines such as *Slug and Lettuce, Profane Existance*, etc. to the Philippines. In the US I was closely in touch with *Basura, Tambay* and *Bamboo Girl* zines from Chicago, IL.

I think it was '97 or '98 at show in CBGBs when I met a couple of Pinoys: Butch and Donny both from Jersey City, NJ. It was the first time ever that I saw other Filipino immigrants at a punk show. We decided to form a band, but didn't really get anywhere. Later on they formed their own Pinoy rock band, Corrupted, excluding me.

Later on, I formed Kadena with Alan on drums and Gino (the front man of a Pinoy Pop band Rubberband) on bass. Later Angela joined us to play the bass. That's when we started to do more DIY gigs around NY / NJ and also played in San Francisco and Chicago. She quit the band and was replaced by Jen, but she later she moved back to California. Then Berna replaced her and that's when we got more involved with RASH gigs. We had other folks played various parts at various times including Melan, Babz, Francis, Lon, Itchie, and other sessionists.

At first we tried to play with the local NYC Filipino music scene (bands playing at Karaoke restaurants doing cover songs from Filipino mainstream rock bands). We had a very difficult time, no one liked us because we're loud and noisy and we don't do any covers. The only band we could relate to was the Nearby Cries whose vocalist was from one of the pioneering punk bands in the Philippines: Private Stock.

We did a few DIY punk basement / backyard / garage gigs around NY / NJ punk bands. But we got rejected from ABC No Rio a couple of times. I was like "fuck this shit!" We're not playing punk to please white kids in the scene. It was insulting that we weren't good enough to play at ABC because we're an all-Filipino immigrant band. We decided we were gonna play for whomever is willing to listen to us. We didn't need the approval of the ABC No Rio to be a punk band.

That was one of the biggest challenges as an immigrant: no one gives a shit about Filipinos in NYC. Filipinos were invisible as an immigrant community (other than Lea Salonga of Miss Saigon). There were a few spoken word artist like Bamboo Girl, but that's it. Maybe there's others, but I never heard of them, so my bad.

We played at Pinoy Bands @ ACME Underground Part 2 with the theme "In Denunciation of RP-US Visiting Forces Agreement (VFA)" that I helped organize. Then we played in San Francisco's PinoisePop Asian-American Music festival. And then we played in Chicago's First Filipino Rock Music Festival as well. That's where we met Signal 3 and decided to do an east coast / west coast tour with them called "There's No Stopping Us." And that's how we met one of the best Pinoy hardcore bands—Eskapo from the Bay Area.

After Signal 3 broke up, we continued to play more shows and went on a mini-Northern California tour with Eskapo and the amazing Oi! / Ska band La Plebe and got to play at Gilman Street in 2003. Shout out to Rupert and Jesse!

Back in NYC, we finally played our first show at ABC No Rio with the help of our friends from RASH North East: Alicia and Alejo helped organized a benefit show. And of course we want to thank Esneider of Huasipungo and Melissa of ABC No Rio collective for that.

And then we played a benefit show for RASH in Philadelphia, PA. We also got invited again to play in Philadelphia to play at Afro-Pick Festival. Then later on we played another show organized by RASH at ABC No Rio with the amazing Oi! / skinhead band Barra Brava. We're also on a RASH Northeast CD compilation *Stay Rude, Stay Rebel, Volume 2*, 2008.

So yeah, as an immigrant, I'm very grateful to all the comrades from Colombia, Puerto Rico, Peru, Ecuador, Mexico, etc. who warmly welcomed us as Filipino punks and skins in the NYC scene with open

arms. We were very grateful and honored to have played with amazing Latino punk / hardcore and skin / Oi! / ska bands.

*MRR: How does it feel to be one of the pioneers of Pinoy Punk in NYC that has influenced so many punx in the Philippines including myself?*

I don't want to take credit for "influencing so many" punks in the Philippines. I'm glad to have made whatever contributions to the local Philippine punk scene. I'm also glad that I made some impact on other kids (like you). I am honored to have met someone like you AJ. I wouldn't have known how much what we did as {inoy punks here in the US would have made as an influence in the Philippines, especially in provinces like Bulacan. But it's not just us, there are other Pinoy punks around the globe who also made contributions.

***MRR: When I moved to the States, you were the first person I reached out to and you said you weren't active in the punk scene anymore. I totally understood as I realized how you were helping the Filipino community through certain organizations like BAYAN USA, Migrante, etc. Tell me more about that.***

After we played in the Philippines in 2012, we stopped playing when we came back to NYC. Alan our drummer had a baby and his work schedule was crazy. I've always been involved with worker and community organizing.

I was a program director for NYC Filipino Workers Center (FWC). We assisted a lot of Filipino workers fighting for their rights and against exploitation and oppression, as well as against deportation during the Bush Regime (post 9/11). We also fought and won one of the first cases of human trafficking in NYC.

My bassist and I are among the founders of the New York Committee for Human Rights in the Philippines (NYCHRP) that launched a lot of campaigns and education work on issues of human rights violations in the Philippines since 2004. I was also a Filipino migrant worker organizer.

Our organization was among the steering committee (NYC May 1st Coalition) that organized the first massive May Day protest march for immigrants' rights in NYC in 2006 that fought and defeated the draconian anti-immigrant bill Sensenbrenner Bill (H.R. 4437). It was one of the first massive May Day protest marches in NYC in recent history. Kadena's bassist was one of the main speakers and organizers of the protest march.

We fought and won many cases of Filipino human trafficking and wage theft cases notably the Sentosa 27 and the Florida 15 cases. Most recently my drummer Alan assisted in the organizing of Migrante Chapter in NJ and I am in the organizing group of Migrante NY. Our bassist Berna is with Bagong Alyansang Makabayan (BAYAN USA).

At least five thousand Filipinos leave the Philippines to work abroad. It is the result of the Labor Export Policy (LEP) of the Philippine Government as dictated originally by International Monetary Fund (IMF) and World Bank (WB). This program continued under the demands of the globalization also known as neoliberalism via World Trade Organization (WTO) as well as through the United Nations (UN) and the Global Forum on Migration and Development (GFMD). Migration is modern slavery, period. And regardless how it is called or given a new name bottom line it's still imperialism, the highest stage of capitalism.

We fight for the rights and welfare of migrant workers. We fight against domestic abuse, exploitation and oppression from employers. We fight for victims of human trafficking. We also

## *We started to ask what is "punk"? What is "anarchy"? What is all these shit we are listening to? What is wrong with society?*

advocate for genuine US immigration reforms. We conduct Know Your Rights Trainings (KYRs). We assist in getting lawyers for specific cases.

Punks and skins don't just play or listen to music or collect records, go to gigs and get drunk. Some of us actually walk the talk. We do proactive and positive things to our respective communities, not just the punk / hardcore community. We are all part of a bigger society that strives for a justice and equality and strong stand against oppression, exploitation of the systems of capitalism and imperialism, against fascism and racism, against police brutality, against discrimination, and most importantly—we in the punk/hardcore and skins (and skaters, etc.) community—stand for the advancement of the rights and welfare of all workers including immigrants and migrants. We strongly believe in class struggle. We recognize class war. We also strongly support all anti-colonial "National Liberation Movements" and struggles such as the fight for a Free Palestine.

***MRR: From your perspective, how do punk and politics intersect?***
In my own personal opinion punk and politics do not just intersect. "Politics" or political and social issues (including first and foremost issues about class war / class struggle, then anti-fascism / anti-racism, anti-war, human rights, then of course you have veganism and animal rights, LGBT / gender and other identity issues, etc.) are all integral to punk/hardcore.

Those who say punk is just music, or punk is just an attitude can go fuck themselves! The punks who hold deep political beliefs will always be around to prove punk is not just about music. We don't have to argue or debate about it. It is an on-going struggle. Political punks will not go away no matter how much the mainstream and capitalists try to drown it out or wash it off.

***MRR: Can you please tell me how you got into punk?***
I was nothing but a "probinsyano" kid from Bulacan who happened to have been regularly visiting and hanging out with my cousins in Quiapo (Recto, Crown Theater, one that has the longest escalator, right next to Cinerama before it became Isetann. That place where you get your custom-made jeans and leather boots. Right next to Center Cinema where they have bold shows, just above that underpass where there's a "beggar" who plays electric guitar, etc. etc.).

I learned more about the underground Pinoy punk scene from my childhood friends in Quiapo who were with the "Exploited Tribes" (we used to do break dancing as kids before we got into punk). They used to hang out at Tandem / Cartimar, do drugs and get drunk and then get into fights. Fun times. And I was just going along not knowing anything. Then later on we started to ask what is "punk"? What is "anarchy"? What is all these shit we are listening to? What is wrong with society?

These were the questions we asked as we listened to The Urban Bandits, The Wuds, Private Stock, I.O.V. Dead Ends, etc. while also experiencing the overwhelming protest movement around the U-belt, Mendiola and all the way to Liwasang Bonifacio and to the US Embassy led by organizations like the LFS, KADENA, NUSP, CEGP, etc...

Then you met other punks who were more "politically conscious" and you learn more stuff from them. Then seeing and experiencing the riots against the Police in Mendiola and the US Embassy became more exciting than some of the concerts.

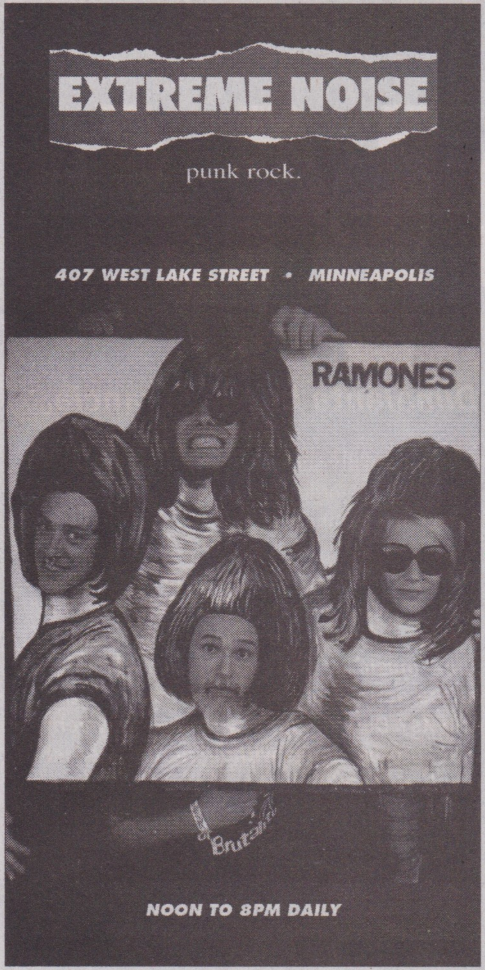
That's what *punk* meant to me. The punk concerts for a "probinsyano" like me were too expensive and difficult to keep up. But the actual living experience of what the punk album covers and lyrics represented and was about, and experiencing them meant more to me.

As a *probinsyano* from Bulacan, being a punk rocker meant you dress up and go to a mobile dance party and wait for the DJ to play The Cure's "Boys Don't Cry" and go wild on the dance floor and then get into fight with anyone who dare to mess with you and how you looked and how you danced. It was about making mix tapes and insisting the DJ play it so you and your punk crew can slam dance. There were no fucking punk bands outside of Manila at the time.

I was never a part of the Manila Punk Scene of the late 1980s. I never was and never claimed to be. I never met any of the '80s punk "icons" and bands. I didn't get to see many of the Twisted Red Cross bands play live, ever in my life. I never got to experience any of the so called "Pinoy punk / hardcore" scene in the Philippines. Never did.

All I did was support the "scene" by buying their music, buying their zines, buying their shirts and other merchandise. And I shared them with my fellow *probinsyanos* in Bulacan, and then tried to recruit them kids to an activist organization. That's all I did. Oh and wrote and recorded a couple of DIY songs: "Combat Shoes" and "This Is My Way."

***MRR: What would you say to those punks in the Philippines right now that despite of their little resources are doing everything they can to keep the scene alive?***
Never give up, never lose hope and never give in no matter what! Never buy into the crap that the mainstream is feeding you. Always rely on yourself and your community, trust and rely on the masses. Never forget about class war and class struggle. Question everything but respect your elders. Learn from people with experience and knowledge. Never forget to always take a stance for justice and equality. Keep the scene alive by keeping it DIY. No masters, no idols! Always trust the working class!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I FOUND MY ANGEL WINGS DOT COM HAVE A NICE DAY IN OLYMPIA WASH

# THROW

***Interview with Al Dimalanta by Noel Francia.***

***MRR: I'll start with the usual first question—how and when did Throw start?***

Throw started back in 2000. After a four-year hiatus from the local punk scene brought about by the death of my brother and Dead Ends co-founder Jay, I decided it was time to start playing in a band again. I asked my brother-in-law Dennis if he was into forming a band and he said yes. I then asked Ojie of a Bulacan-based band called TSA to play drums for us, and he asked his friend and bandmate Bimboi to take on guitar duties. We then started rehearsing, doing Dead Ends covers at first while building a repertoire of original songs. After a year of rehearsing and gigging, we recorded our first self-titled album, which came out in 2001.

***MRR: Your band line-up features members of several veteran bands of different musical genres, including Alan Roldan of Against Man and Spyk Maniego of the Go Signals and End of Man. How did you throw—forgive the pun—all these different people into a hard-hitting hardcore punk band?***

For one thing, Spyk is my nephew and he started out in the Go Signals with his dad Dennis, who is also Throw's bass player. When our original drummer Ojie and guitarist Bimboi went to Singapore to work in 2006, Dennis and I decided to train Spyk to do hardcore drumming. Spyk was just fifteen back then and Throw was his second band after the Go Signals. Throw was also his very first punk band. His other bands like Goo and End of Man came much later.

For his part, Alan is a friend from way back. When Albert Ascona, our then-second guitarist, decided to take a personal hiatus from the scene, we asked Alan to play guitar for us. His first project with us was our first EP from 2010. The thing with Throw is that I don't typically monopolize the songwriting. Everyone in the band writes songs. This is probably the reason why you often hear different influences in our music. I mostly write the fast, loud, and basic old school hardcore songs and the occasional melodic punk tunes. Dennis writes the more technical punk tunes, Alan contributes the metal and crossover influences, and Spyk writes the more new school melodic punk tracks. On our upcoming fifth album, however, I put my foot down and told them to write back-to-basics hardcore tunes. It's actually the first time I strictly vetted the songs because I want the musical concept of the album to be tight.

***MRR: Would you say that playing a HC punk gig in the Philippines is easier these days than it was ten or twenty years ago? I know even midweek gigs happen now. But I haven't seen you guys play a gig for a while—are you playing at the moment?***

Yes, there are lots of gigs these days. However, we've been turning down invitations to play gigs since the beginning of the year. This is something we do every time we prepare for a new album. We want to focus on writing new songs and rehearsing for our fifth album so that we can record by mid-year and release it before the year ends. Our usual pattern of gigging almost every week focuses our attention on preparing for live performances. Gigging on weekends prevents us from even rehearsing for a new album. So we really have to forego live gigs until we finish the album.

***MRR: How many songs are you planning for the new album? On what format do you intend to release it?***

We plan to write with at least fifteen new songs. We want the songs to be short, tight, and loud. The default format is, of course, CD, but we're also looking at the possibility of releasing the album on tape or vinyl, depending on our budget.

***MRR: Is it difficult to release your music on CD in the Philippines? Considering the cost and effort, is it worth it? If given a chance, would you release music on vinyl? How do you usually distro your CDs—gigs, mailorder, DIY distros here and abroad?***

Happily, releasing CDs is no longer as expensive as it used to be. There are quite a few reasonably priced CD pro-pressers locally. Releasing vinyl is expensive though, because you need to look for foreign suppliers to do that. We usually sell our albums through local distros, online orders, and at our gigs—all the usual punk channels.

***MRR: Lyrically, your songs are protest songs against war, society's ills, extra-judicial killings, etc. Do you believe that making punk music is as relevant and effective as the actions of people protesting in the streets? Do you agree with the sentiment that "protest songs without action are just empty threats?"***

I don't believe that protest songs without corresponding actions are empty threats. Definitely not! Writing, recording, singing, and performing protest songs are legitimate actions in their own right. I believe they can be even more effective than shouting curses and platitudes on the streets or delivering political speeches at rallies. Protest songs are more effective because they pervade the consciousness of their listeners. They are played over and over again, hammering the bands' ideas into the minds of the listeners. Writing and performing protest songs are protest actions in themselves. Going out on the streets is another way to express disgust with what's happening. Attending rallies is another form of protest. But these actions are not necessarily more effective than singing protest songs. I *do* find it laughable when people's actions directly contradict what they sing about in their protest songs. That's a different matter altogether. There are punk bands that pretend to sing about unity and understanding, yet in real life they spread hatred and disunity among their peers. That's just fucked up. That's hypocrisy at its worst.

***MRR: Al, you've been a part of the Philippine HC punk scene since the '80s, starting out as the vocalist and guitarist of legendary Pinoy punk band Dead Ends. Could you share some stories from your years in Philippine punk? How did you first get involved? What was your role in the early years? What were the highlights in the era of gigs at Katrina's Pub, Brave New World concerts, and the Twisted Red Cross label?***

The answer to this question is quite long, so I'll condense it as much as I can. I formed a punk band called Dead Ends in 1984 with my brother Jay. I did vocals and played guitar while Jay played the bass and Rouen Pascual played drums. Dead Ends was part of the Brave New World (BNW) movement back then. We played several BNW concerts organized by Tommy Tanchangco of the legendary Philippine punk label Twisted Red Cross (TRC). In 1985, Dead Ends released the very first full-length punk album by a band on TRC. We went on to record a total of three albums—*Complaints, Second Coming,* and *Damned Nation*—as well as songs on several compilation albums, all on the Twisted Red Cross label. We were also regulars at the legendary Katrina's Pub in the Malate district of Manila. Dead Ends went on a seven-year hiatus from 1988 to 1995, after which we regrouped and recorded our fourth album *Mamatay sa Ingay* independently. When my brother Jay died in 1996, I decided to completely disband Dead Ends. In 2000, I came back to the punk scene and formed Throw.

***MRR: How would you rate the current DIY HC punk scene in the Philippines? Aside from some bickering, backstabbing, and "crab mentality," would you consider it improved from ten or twenty years ago? Our scene was kind of isolated back then; has the internet made a difference?***

The bickering, backstabbing, and "crab mentality" that you see in the scene today are perpetrated by a small handful of noisy people who pursue their own selfish agendas. Everyone knows who these people are. There are always people like this in any scene at any time—people who pretend to care for the punk scene but are only there for their own glory or profit. It's not something that should define the local punk scene today. What should define the scene is the fact that it has become active and dynamic once again, with many bands playing different kinds of punk rock and hardcore, with different styles and points of view. The internet, I believe, is both a boon to and the bane of the underground punk scene. It has helped bands make connections with their audience. Although the concepts of "underground" and "mainstream" have blurred because of the internet, I believe it still is on the whole a positive thing because it allows bands' music to be heard by more people. The problem with the internet, however, is that social media can become such a toxic wasteland of negativity that it often creates rifts among people within punk communities.

***MRR: Congrats on your radio show "The Punk Connection." It came as a great surprise to all of us that an FM station in metro Manila would play punk and hardcore every Saturday! How did the show come about? What about the haters, who are trying to put the show down with negativity?***

Thank you! The show was the idea of our producer Renmin Nadela. I was only brought along as one of the hosts. The good thing about "The Punk Connection" (TPC) is that the station manager of Jam 88.3 FM has given us free rein to do what we want to do. The station does not tell us what to do. We plan the show ourselves. It's a punk show run by punks for punks. Although the show is aired on a real radio station, it is put together by people who know real punk rock.

I don't even want to talk about the show's haters. There will always be people like that who pretend to care about the scene yet who do the things that put the scene down. All they do is spread negativity, hate, and divisiveness. These people claim to hate what we do and yet aspire to do the exact same thing, which is pretty stupid.

***MRR: Let's talk about the political situation in the Philippines and the Duterte administration, which has been rife with extra-judicial killings, jailing of political opponents, allegation of corruption, and other social ills. Is it correct to say that absolute power corrupts? Are we going back to the dark days of the Marcos era?***

Oh definitely, power corrupts. And absolute power corrupts absolutely.

This is another question that requires a really long answer. So, I'll mostly let my songs speak for me. I am currently writing songs that echo the people's thoughts about what is happening to our country and to the world today. Suffice it to say, I hate how the government is being run. I hate how my country is used as the personal playground of a dictator pretending to love his constituents, when the truth is that he only really loves himself. Something should be done before we experience another dictatorship, a situation that could potentially be even worse than what happened during the martial law era.

***MRR: Any last words you'd like to share?***

All I want to say is that punk's not dead, not by a long shot. Punk rock has always stood for freedom—in thought and in action. But today, everything you say or do in the local scene is criticized and put down by punks pretending to pursue free speech. Where is the freedom in that?

People are so hung up on labels — underground, mainstream, non-mainstream, minority, sell-out, showbiz, all the superficial and hypocritical bullshit—that we forget the true essence of punk rock. True punk rock is protest! Punk rock is not measured by how deep you are in the underground, but by the depth of your belief in freedom, equality, fairness, and justice. It is measured by how you fight for these convictions in your music. It is also measured by the value you place on your music, meaning you don't let anything or anyone have control over it.

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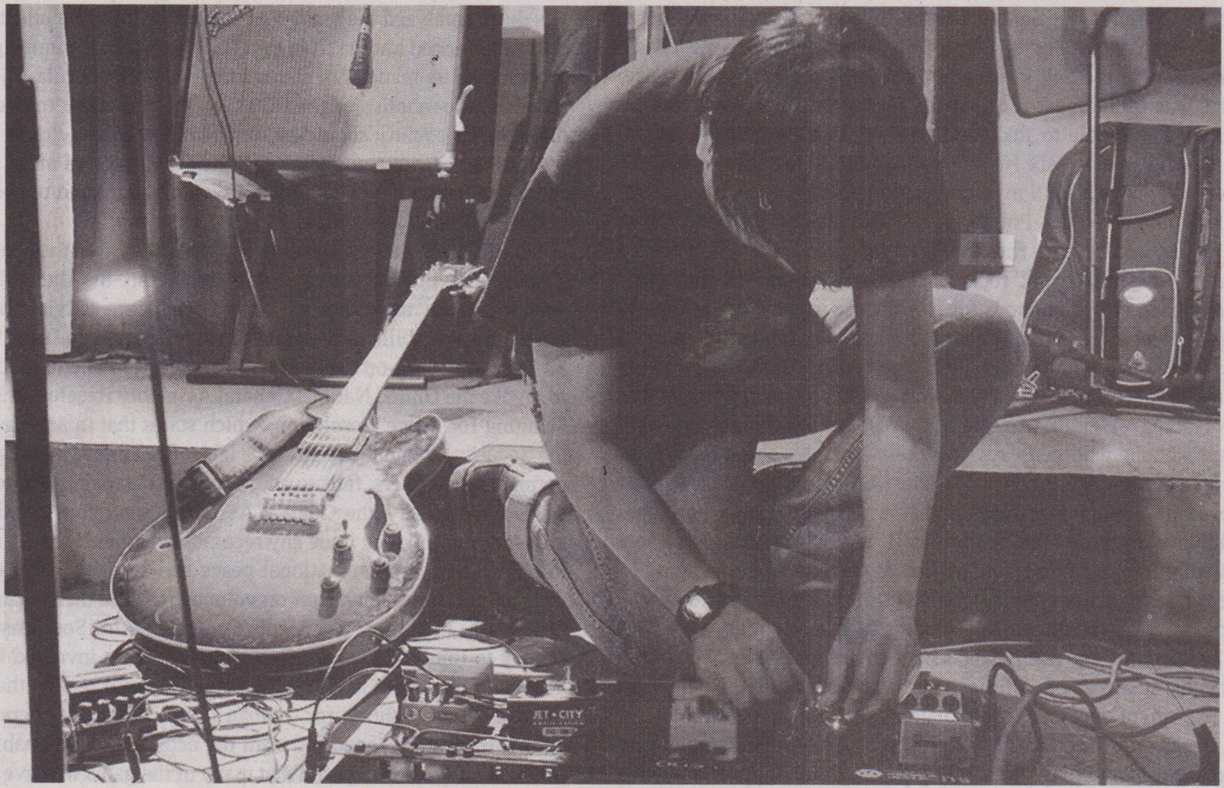
# WALKING THE TALK: AN AUDIENCE WITH CHUCK BACLAGON

***I'm not really sure when I first met Chuck. It was probably at one of those shows he mentions in this interview in the late '90s. For me, Chuck was this fellow who was fortunate to find the balance between consistency and contradiction—he was able to take the struggle that was being sung in lyrics and put it into action. It took a while for this interview to materialize, but the insights are invaluable.***

***This interview is also a tribute in memory of Comrade Terry Punk Gabotero.***

***Interview and introduction by Agee Linan (Thought Market).***



***MRR: If you had two minutes to introduce yourself, what would you say?***

I'm Chuck, I live in Quezon City and I try to do good as an activist through my involvement with advocacies related to ecology and climate justice. I have a degree in journalism and two-thirds of a masters degree in theological studies. By profession I'm a web developer and an NGO worker. I also happen to be a rock musician that has played in a number of bands for the past twenty years.

***MRR: What's your punk rock epiphany?***

As a teenager, in the early '90s having a healthy social life meant being able to dance like the Universal Motion Dancers (UMD) or being able to replicate Kobe Bryant's fancy dribbling. Or being into slow rock bands like White Lion, Skid Row, or Ugly Kid Joe. Or having a mountain bike and taking long rides to CCP or whatever.

I wasn't good at any of that.

I was fairly content with attending Sunday School, playing with GI Joes, reading DC Comics and listening to the Beatles, Jim Croce and the soundtracks of Bob Brush's *The Wonder Years* and Howard Zieff's *My Girl*, so I grew up not being part of the "in" crowd of that time.

Naturally I tried to find substitutes for those things that I lacked in. For basketball, I tried to learn guitars. For dancing—shit, I just decided it was silly. For bikes, I learned to skate. And for slow rock I realized that I could relate more to Eraserheads, Yano and later on to bands like Nirvana, Green Day, Live, Gin Blossoms, Smashing Pumpkins, Weezer and the Offspring.

**We must go back and reclaim our power, not only from our oppressors but also for our fearful selves who have thought that we do not have any. We must reclaim it in the sense that it should not end in its seizure from those at the top, but rather we must build it together from the bottom up.**

In the summer of '94 I learned how to play guitar, around the same time that I learned to ride a skateboard. At first I tried to study songs that would make me popular with the ladies, like Bread's "Picture" and Stephen Bishops's "It Might Be You," which ended in total failure. I almost gave up learning guitar until I heard the Eraserheads and then Yano (their song "Banal Na Aso Santong Kabayo" was the first song I ever learned to play on my own). Then I heard Green Day's "Basket Case," and the Offspring's "Come Out And Play" and later on learned to play power chords as a shortcut technique. Playing power chords also exposed an apparent impairment with how I was fastening the strings / my fingers to the fretboard. Eventually I'd learn that this was an actual technique called palm muting and that basically was how the musical DNA of punk was embedded in me early on.

It wasn't until I was able to watch a Studio-23 broadcast of MTV Alternative Nation's special punk rock episode that showed music videos of Pennywise, Social Distortion, Wayne Kramer, the Clash, the Ramones and the Sex Pistols that I became aware that my music of choice was called punk rock. At first I thought I was alone, but by junior high I was able to find kindred souls like Jarme Mondragon, Cedric Buenviaje and Laix Naguit who would be my first bandmates that I would play with until my first year in college.

While studying at the Polytechnic University of the Philippines (PUP), I met and became friends with a lot of activists who I would later learn were also punk rockers. That's when protest and punk eventually became synonymous for me. Thanks to the close proximity of PUP to Recto, I eventually learned about the Tandem scene and became acquainted with distros like Just Say Rock (who had this old woman who looked after the store, who would always remind us that private reading of zines was not allowed), Middle Finger (where I met Jon Fishbone who'd always give these pep talks about local punk history), Radiation Area (where Darwin Koh would be quick to start conversations around anarchism and how Napalm Death has more in common with punk than death metal), and Nizzle Dazzle (where Ramon would do this fancy way ripping of cassette tape packaging so that we can test our newly bought bootlegs in their sound system).

Gradually we'd begin playing at mostly campus gigs where we would be the only band that played MxPx covers amidst a lineup of rap metal bands. It was in one of those performances in PUP where John Rotten Espiritu of the Philippine Violators asked for our contact details. A few weeks later I got a call from his younger brother Bong asking whether we'd like to play at a RMD gig with the Philippine Violators and Bad Omen, which would be our very first exposure to a real punk rock show.

***MRR: How did you get in environment-related advocacies?.***

I like to think of the journey into activism as something that came in three trajectories. First, when I learned about the value of community when I was exposed to Evangelical Christianity (although I no longer see myself adhering to a single religious tradition nowadays) in church at a very young age. Second, when I was brought by my mother to my very first protest when I was ten. Third would be when I learned about nonviolence after seeing a Greenpeace action on my way to a job interview in my early twenties.

My mother was the vice president of the teachers union of G. Del Pilar Elementary School, which was a member of the Manila Public School Teachers Association and Manila-chapter of the Alliance of Concerned Teachers. I think they were on a campaign to raise teachers salary, secure clothing allowance, and pay for their service during elections. I have a long-time activist elder brother who has been involved with the movement for most of his life—he's currently president of the Social Welfare Employees Association of the Philippines, and a member of the Confederation for Unity Recognition and Advancement of Government Employees—and another older sister who was a progressive children's book writer. All of them were very influential in molding the way I view the world.

While at the university I remember the time that I really became serious with my involvement in activism was when Mark Welson Chua, a campus journalist for the University of Santo Tomas' *Varsitarian*, was murdered, allegedly for exposing anomalies and corruption in their university's Reserve Officers Training Corps (ROTC), program. His death catalyzed the many generations of college students who've also experienced trauma from the RTOC program to campaign for the abolition of its mandatory status in university curricula. I joined the movement for abolishing the ROTC on the basis that "to live, kill and die" for our country should be founded on a choice that is informed by conscience, not a government policy that requires me to train as a soldier so that in the event of war I would be required to become one at the government's request.

During the time when President G.W. Bush was rationalizing for a preemptive military strike against Iraq before the United Nations, I was on my way to work when I saw Greenpeace activists unfurling a huge banner at a billboard in front of SM Megamall that said, "You Can Stop the War! Log-on to greenpeace.org." It was a petition that sought to invoke the United Nations General Assembly Resolution 377 or the "Uniting for Peace" resolution, which states that in any cases where the Security Council, because of a lack of unanimity amongst its five permanent members, fails to act as required to maintain international peace and security, the General Assembly shall consider the matter immediately and may issue any recommendations it deems necessary in order to restore international peace and security. I started to join their online community, later on volunteered, and then became a staff member, as their first New Media Campaigner for Southeast Asia.

I try to think of it as a consequence of being involved in student activism around the late '90s. Eventually you'd realize that a lot of the stuff we're fighting for (human rights, peace, democratic space, etc.) is intricately connected with the ecosystem that enables life to thrive in all its diversity, and that many of the gains we have would all go down the drain if we fail to intervene in human activities that not only damage the environment but also exacerbate the already existing inequities in terms of access and opportunities to guaranteed rights of people.

These things become more clear when we understand climate change from the vantage point of environmental justice: we know that the Philippines' ranks high among the countries that are labeled as "most vulnerable and least prepared" to face the impacts of climate-induced disasters. However, if we look at the global greenhouse gas contribution of the Philippines in terms of its historic (emissions from the Industrial Revolution to the present) and per capita emissions, it only contributes less than 1% of emissions that induce global warming. Yet it is most vulnerable. Here is the justice angle—it means that in terms of culpability to climate change those who are most vulnerable

are the least responsible and those who have burned the least are the same ones who have not benefitted from the burning of fossil fuels that cause the buildup of greenhouse gasses, which cause global warming, which disrupts weather patterns and cause climate change.

I like to think of the work I do as a digital activism coordinator at Greenpeace and with 350.org as nothing different from community organizing in the traditional sense. Community organizing offline is about rallying people of a certain sector or demographic in a geopolitical region towards a common goal. In digital terms this means organizing people through their shared interests and shared values in digital spaces that transcends geopolitical regions. So basically what I do in my field of work is invite people to organize online and do something offline by tapping into our collective and unwitting gravitation towards connectivity, our insatiable need to stay connected with friends and loved ones in social media, instant messaging, and through our mobile devices. I believe that this underpins a muddled understanding of connectivity that spans beyond our desire to be connected with each other but also with the rest of the natural world, which many of us have seemingly forgotten.

So, in a sense we are working to remind the world that we are all connected. The way we live reflects how we value our connection. Everything has a price and the cost of not valuing our connection might come at the expense of losing everything that we hold dear.

***MRR: Do you think the punk rock community is walking the walk, when it comes to real advocacies? Why do you think so?***

I'm not as deep as many others in my involvement in the punk scene so what I'll say here might be from an outsider's perspective. I do think that punks could do better and they need to go beyond writing songs that resemble the same lyrical themes of Corey Heart's "Never Surrender!

But then again I'm also not that consistent in terms of walking the walk with my advocacies. I think the key is to be aware of our own contradictions between the change we want and becoming part of that struggle for change, and the key there I think lies in struggling to be better. In my case it's not easy living green without going completely off the grid, but that doesn't mean we shouldn't do what we can, *and* accept that sometimes we'll fail. The life and struggle to pursue the vision of a socially just, environmentally sustainable, and spiritually fulfilling world is to live in the constant tension in that vast space in between beginning and completion: the tension between the now and not yet.

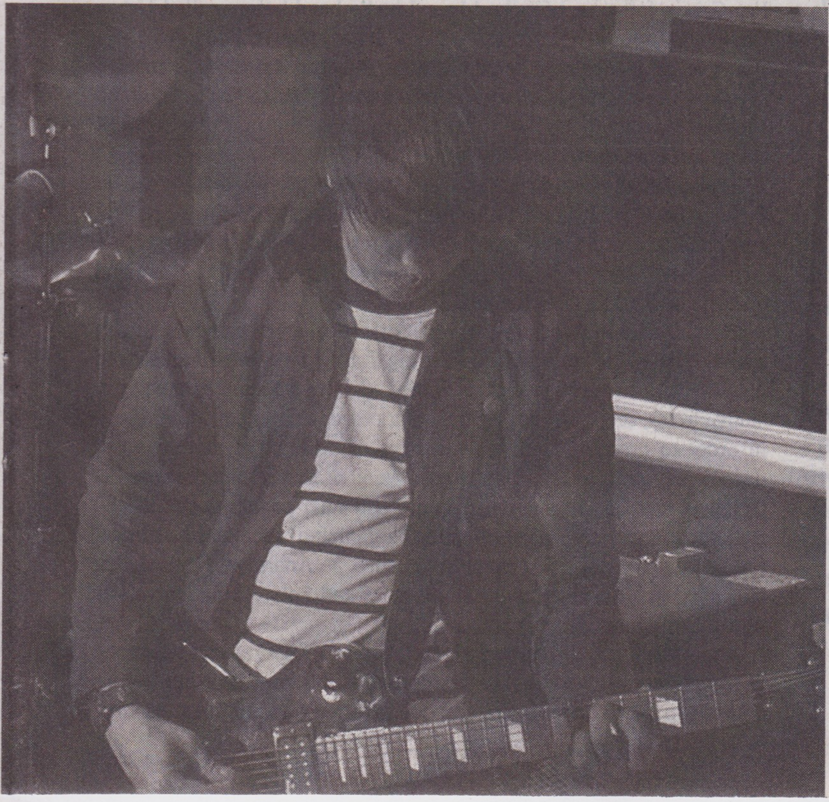
I think George Monbiot summed it up best: "Hypocrisy is the gap between your aspirations and your actions. Greens have high aspirations—they want to live more ethically—and they will always fall short. But the alternative to hypocrisy isn't moral purity (no one manages that), but cynicism. Give me hypocrisy any day."

Like many I'm far from being able to live up to what I believe in, but I do try though, by being mindful of what I eat. In late 2015 I just learned how to ride a bike and its been a life changing experience which got me to bike-commuting (and learning about the class dimension of the current traffic problem!). I try looking after my consumption and my ecological footprint and trying to lessen the impact my lifestyle has on the environment and society in general, all of which I do alongside my involvement with the bigger social movement. It's not much but I'd like to believe it's a start.

***MRR: Any last words?***

At this time I'd like to remember Ma.Theresa "Terry" Gabotero who (if memory serves me right was at one point part of the Not-For-Sale Collective), passed away recently. She was among the activists who have shown me the connection of punk with social activism back in 1999, while having a walk along Anonas Avenue and talking about the anti-globalization / WTO protests that just happened in Seattle, Washington at the time. She spent most her adult trying to make another world possible and now she has already arrived to her destination. May she finally rest in power and serve as a beacon to those of us that are still in the struggle. May her life be one that's celebrated by the punk scene as even within the scene she was on the fringes because she was not in a band nor a show organizer, nor a distro, a scenester nor zine maker. She was one of those who went to shows and was active in living the aspirations of punk in her involvement in various forms of activism and in being passionate enough to show the connection of teenage angst with the collective discontent that is extant in society.

We're at a point in time where pursuing the long and arduous task of dialogue, of facilitating synthesis from opposing views is now seen as unfashionable; human rights, equity and justice has gone out of style and at times are seen as impediments to a distorted view of "development." Facts give way to deception masked as "alternative facts." Bigotry is defined as national security. Where politicians and corporations would use their power to subvert evidenced based facts to maintain a status quo that brings us closer to our collective demise. Where a society was held together by institutionalized violence and pillage, it is unfortunate that many have chosen the path of relinquishing the power of their personal agency to would-be saviors and political messiahs who promise to rid us of the things we should fear.



We must go back and reclaim our power, not only from our oppressors but also for our fearful selves who have thought that we do not have any. We must reclaim it in the sense that it should not end in its seizure from those at the top, but rather we must build it together from the bottom up.

The struggle is real and the struggle goes beyond confronting the system—it is about ultimately confronting ourselves. Remember that the problem is us. All the tiny evils we perpetrate day after day. A harsh word becomes a hail of bullets. A closed heart becomes the torturer's hand. If we can walk past a homeless person on the street, then we can certainly close our eyes to famine and disease. If we can justify violence against suspected criminals, we can justify dropping bombs. If we don't care about the neighborhood drunk, then who cares about bodies dumped in a mass grave half a world away?

We are here to wake up.

# ZINES, INFOSHOP

***This is an interview I did in late 2015 with Cris from Etniko Bandido, an infoshop located in Manila. This was originally in an issue of a Japanese zine, El Zine issue #20, published in December 2015.***

***When I toured the Philippines in September 2013, I met this long-haired cool-looking guy Cris at an apartment in Manila where I slept for seventeen hours in a row. We only had a small conversation that time because of my short stay in Manila, but after that, when the typhoon Yolanda hit the country in November the same year, we got in touch closely for a support action organized by the community Cris works with. I was impressed by their well-organized relief actions.***

***In this interview, I asked Cris about not only their regular actions, but how Filipino punk has been related to politics. Cris is doing something that we don't often see in Japan, so if interested, you can get in touch with him and just visit there! Many wonderful actions, great hospitality of local punks, and yummy Filipino food full of calamansi are waiting!***

***MRR: Please introduce yourself and let me know about your activities with Etniko Bandido. I'd also like to ask you about the relief action for the typhoon disaster in 2013 when you did a solar energy project.***

I'm Cris, a full-time tricycle driver. I had a band before called Urban Chaos and Conflict of Interest. I did newsletter before called *Liberation*. I'm one of the people behind Etniko Bandido Infoshop. I'm also involved in two different projects called Mobile Anarchist School and Mindset Breaker Press and Distro. I'm part of the informal network called Local Autonomous Network.

Etniko Bandido Infoshop is a donation-run project that started in September 2010. It is an autonomous space created to spread radical consciousness, a place where alternative resources and information are available and free. It is also a space for people who want to share and discuss different issue and ideas.

Etniko Bandido Infoshop is a place for critical and technical thinking against systematic cultured mind-setting. It is a space free for those who want to hold an activity such as workshop, film screenings, meetings, study circles, seminars etc. We use solar power technology at our space in order to promote alternative sources of power and minimize our dependency on coal and fossil fuels. We give free seminars about the technical matters of how to use an off-grid solar power set-up. Etniko Bandido is also active in coordinating / organizing / facilitating different festivals, punk gigs, and exhibitions such as Anarkiya Festival that happened in University of the Philippines and Polytechnic University of the Philippines.

About the super Typhoon Haiyan / Yolanda Mission that happened in November 2013: It was the first initiative that me and other friends decided to do to support the typhoon affected communities. At first,

# S & COLLECTIVES

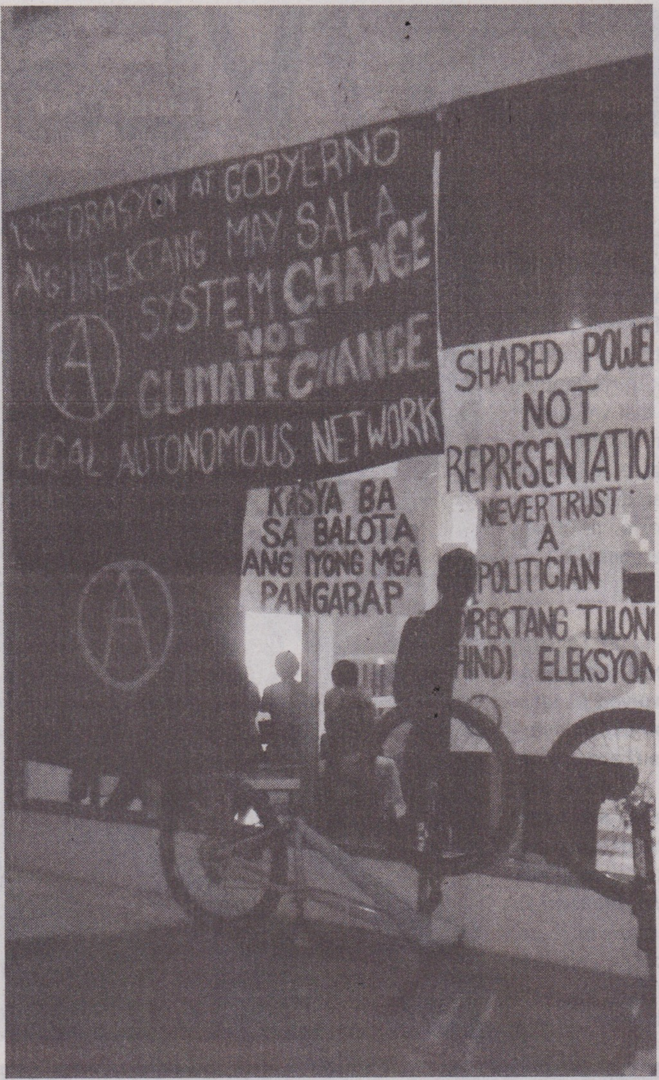
we had no clue what kind of help we need to do in the area because at that time there were already many people making a relief effort by giving food, drinkable water, medicine, blankets, etc. We needed to critically analyze and know the other options of what kind of support we needed to give. Suddenly, a friend suggested that we could focus our relief effort by giving an alternative source of power (electricity) and free communication. After we had the idea about how to help I decided to make an appeal to our local and foreign friends about our solar power and free internet / call mission. We needed to acquire some equipment and materials and transportation cost to conduct this mission. Because of the local and international solidarity we managed to start our operation and the Solar Guerrilla Autonomous Response Team was born.

We choose the area of Brgy. Libtong, Municipality of San Miguel, Leyte province because one of our friends who are part of the mission knows the people in the area. We were only four people on the first mission: Bas, Mhel, Juey and I. That time, four people was not enough to bring all the solar power equipment and relief goods. It was a thirty hours of travel by bus from Manila. We went straight to the community and camp in place of Bas's relatives. After that we discussed how we would conduct the free charging of mobile phones and flashlights, free medicine, relief goods distribution, Food Not Bombs sharing of cook food, stress debriefing activities etc. We didn't manage to operate our free internet and calls because all of the cell sites / signals were destroyed; people needed to travel one or two hours just to call or text their loved ones. Every one of us had a task to do and we equally divided the work. Aside from doing our relief effort, we also sometimes introduced our anarchist politics and values to the people, things like volunteerism, self-management, and mutual-cooperation. We also documented every single moment on what's happening in the area and noticed some corrupt practices of the government and their disorganized relief distribution.

We went three times in less than one month. We needed to invite other friends to join and volunteer so every week it was different people. The reactions of most of the people in that community was positive. There were teachers who wore black in recognition of our presence because she noticed that we always wear black. There were also poor families who cooked some sweet delicacies to give to us and for me it's very overwhelming that despite their experience they managed to do that for us. I was very emotional to literally see this response. A kind of mutual-solidarity.

***MRR: When I was touring there in 2013 with this band the Happening, I noticed that many punks / HC kids seemed to be involved in local movements such as Food not Bombs, in every city. And there are some infoshops there, too. Is it just an ordinary thing for punks to join in that kind of action there? In Japan there are some punks who have worked on that kind of stuff (e.g. currently supporting people in Fukushima where the nuclear plants exploded by the tsunami in 2011) but I wouldn't say there are many of them. Tell me about those political / radical movements in the scene of the Philippines.***

Not all punks here are involved politically; only a




very few individuals are interested in doing productive things. Food Not Bombs is like a starting point for punks to be involved politically but not all cities who had Food Not Bombs are committed enough to continue their activities.

Infoshops or autonomous spaces here are booming and gaining more attention and inspiration. People are interested in creating their own space. I have this perspective called "The New Age of Territorialities," a new development in the movement. Creating spaces and new territories to practice and live the life on a family-based activism that is relevantly practical on a social condition that we have.

We cannot rent a space for our activities and rent another space for our home. It's not practical for me because I don't have enough money. I am marginalized and working as a tricycle driver earning low income. Most of the spaces here are run by a couple, parents with kids and other run by a group of like-minded people. And most of these spaces are our home at the same time a social and political space. But I still need to consider the challenge on how we will sustain this kind of reality. In a space like this there is a constant learning process on how your ideals, behavior and politics will be realized.

Responsibility, sensitivity, and being critical and respectful are some of the key factors and guidelines on how to run spaces; it is also a form on breaking away from a social norm and from the capitalist framework. Infoshop and autonomous spaces are very new to the common people here and I'm excited that their level of curiosity started to shatter multiple questions. In our experience, there has been a mixed reaction from the neighborhood.

Because most of us have no spaces, living with our parents is a compromise. You cannot make anything radical but I understand them. It is part of why I desire to have my own space and show them that I'm responsible for my own actions. Family-based activism or household activism is a challenge to all aspiring militants to establish their politics on the ground and practice it in a small basic unit of society and be understood by your family and neighbors. They say that "Filipino culture is family-oriented." Even though I don't consider myself a Filipino, I cannot deny this culture because most of the anarchist individuals I know here ascribe much importance to their family. I believe that revolution and radicalism is not only outside the streets at demos or punk shows, or making direct-action or ideological debate but also how we become progressive inside our home with our respected loved ones. How anarchy will be practiced on a day to day basis based on practicality, commitment, and consideration. How gender sensitivity, ageism, anti-capitalist practices etc. will confront our basic way of life as an individual in co-relation with others. Living in a considered autonomous space is a laboratory to explore more possibilities and how our ideas can be suitable. Anarchy for me is not just a teenage rebellion but a long time struggle.

There is also a strong wave of a new anti-authoritarian environmental scene that emerging right now promoting different alternatives and new ways of living and understanding. Some are already into the use and exploration of solar power at the household level; some do gardening and permaculture; others are into biking, some learning traditional herbal medicine.

In July 2014 and 2015 we managed to organized Sining, Kalikasan, Aklasan or Art, Ecology, Resistance against State of the Nation Address of the President (SONA). This is a creative protest and festive demonstration that is inclusive and horizontally-organized. Different people participate here, not only punks and anarchists, but also evangelical groups, artists, gardeners, Maharlikans, appropriate technology designers, environmentalists, writers and poets, etc.

We are planning to do it again next time in another region but we need to first find trusted people who will voluntarily be part of this kind of protest.

***MRR: How is the current Filipino government? We hardly get to know information about the political situation.***

The government is always controlled by the same people who are part of the same family. An oligarchic type of government which is always practicing corruption.

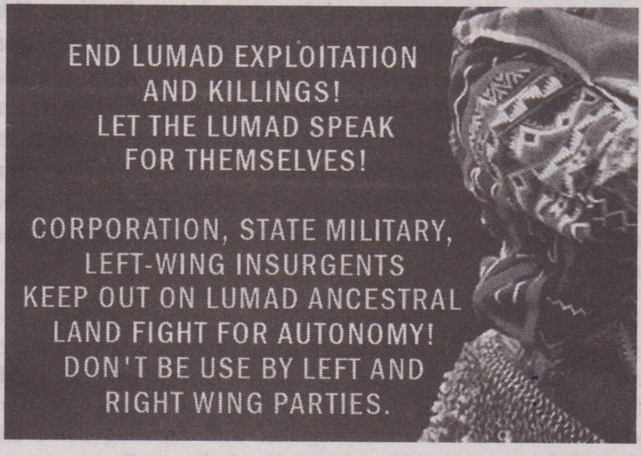
The government here is always responsible for many cases of extra-judicial killings and forced disappearance of many radicals including students, peasant leaders, indigenous people, and other activists.

Recently, the president of the Philippines signed a decree allowing more coal-power plants to be built in the future. The government is still not implementing the agrarian reform law in which they need to give the land to the landless farmers. The government is not creating more job opportunities here in the Philippines, which is why 12% of the population here are working abroad and trying to get luck in different countries.

The government is working hand in hand with the rich corporations and investors. Evicting many slum areas / urban poor communities to give way for a new malls and shopping centers. There is still not enough social welfare and benefits coming from the government. The poor become much poorer and the rich become richer.

Let me talk a bit about a support action for the Lumad people that I have been involved with recently. Stop Lumad Killing is about indigenous people in Mindanao who are victimized by the fight of NPA (New People's Army) and military government. The sad thing here is the government military is attacking the Lumad community, suspecting they are NPA or part of left organization. On the other hand, the NPA

is also killing the Lumad by suspecting they are making counter-revolutionary activities against them. Now there is a Manilakbayan march campaign from Mindanao to Manila to support the Lumad Killing issue but this was spearheaded by CPP / NPA / NDF and their allies BAYAN, GABRIELA etc., using the Lumad issue to advance their political interest because it's election fever here. Other politicians also use the Lumad issue. What we are planning to do is to campaign also the Lumad issue but in a different perspective. STOP LUMAD KILLING! FIGHT FOR AUTONOMY! DON'T BE USED BY LEFT WING AND RIGHT WING PARTIES.




**MRR: Can you give me a brief history of political movements within the punk scene?**

The '80s punk scenes were already political in the sense that most of their songs were against the government. At that time it was under Marcos dictator regime, which was very repressive. The '90s punk scene was different also because at this time western anarchism and anarcho-punk were introduced and many bands and individuals got interested and influenced by these political ideas. There were local bands in Manila such as C.O.R., Not for Sale, Alcoholocaust, bands in Lucena City like Antipathy, and also bands from Davao City. They already made other things aside from making music. They formed Food Not Bombs, Earth First, Animal Liberation Front. Some changed their lifestyle, practicing vegetarianism, hitch-hiking, DIY t-shirt printing etc.

From the 21st century until now other punks develop their politics and their involvement in social struggle. They consider being more active politically and supporting different campaigns related to environment, social and political issue like anti-mining, anti-G.M.O., indigenous support, climate justice, anti-developments, anti-police violence and more. Others do action like anti-McDonalds and Buy Nothing Day. Some engage in more long-term projects like gardening / permaculture, running infoshops or autonomous spaces, and making in-depth research and exploration of new technologies to advance their politics.

**MRR: What do you think motivates people to do these actions?**

On a personal level, I was involved politically because first I feel and experienced oppression in my everyday living. My family is categorized as a lower class who don't have enough privileges. Second I always see, read and heard different atrocities not only on poor people but also on the environment. This is why I motivate myself to do something based on my own capacity. Being a punk for me is a way you can express anger and dissatisfaction in the system that generates inequalities and injustice. Punk for me is not just a sub-culture or a fashion statement, it is a counterculture and a political statement. But making antisocial or anti-government songs is not enough to determine your position against this destructive system. That's why you still need to be involved in different sociopolitical issues that affect your life. We cannot push punks or other people to put their concern on sociopolitical unless they will experience things and situations that will affects their life.

**MRR: In general, how do people in the Philippines think about the US? I know there are some problems / relations with the US army base which is pretty similar to the relation between Japan and the US. In addition, is there a kind of "nostalgia" to the Spanish occupation period in the Philippines? The history of there has been intense, occupied by Spain, the US, and Japan... I would like to know how people in general handle the history. I'm asking this because in today's Japan, there are some movements of historical revisionism and those people want Japan to be the nation before WW2, when Japan was "strong." As you know this is a cause of nationalism and actually the wave of nationalism here is getting bigger...**

In general, most of the people here really idolize the USA and then western culture because of their economic advancement and modernization. Our educational system and constitution are influenced by America. The general public are dreaming of an "American Dream," especially people in the cities. People here see history as just part of the book with no great importance because we are already westernized. There is no nostalgia anymore. But there are still people who believe in protecting the heritage and culture. It's a mixed reaction on how people should view the importance of the history. Before colonization there was no nation-state. "Philippines" or archipelago is composed of decentralized communities. My opinion on the history is not revisionism but rather decolonization.

**MRR: As you know, Japan did atrocious things to people in the Philippines during the occupation time in WW2. Unfortunately (especially young) people here don't know much about what our ancestors have done in that period, especially in the Philippines. What have Japanese companies been doing in the Philippines in the name of "investing"? I bet they are the cause of gentrification, disparity of wealth, pollution...**

If you will ask older people who lived during Japanese occupation most of them will say that it was a ruthless experience, especially the women. The women at that time became sex slaves and were raped by Japanese soldiers. They called it "Comfort Women" and not only women—there are also Comfort Men that experienced the same thing. Most of the Comfort Women are still demanding apology, compensation and justice from the Japanese government. But if you ask the young ones now here, most of them really like to go to Japan to work so they can be able to support their families.

I will share one of the controversial and destructive projects in the Philippines that Japan is involved in, the San Roque Multi-Purpose Dam project. The dam was developed as a Build-Operate-Transfer project awarded to the San Roque Power Corporation (SRPC), a100% foreign owned consortium of Marubeni (Japanese Company, 42.45%), SITHE (US company, 50.75%) and the Kansai Electric Company (Japanese company, 7.5%). Loans of $1.19 billion for this destructive project came from the Japanese export credit agency Japan Bank for International Cooperation (JBIC) and a consortium of Japanese private bank like the Japan Export and Import Bank.

The San Roque Dam project displaced more than 925 families and the livelihoods of tens of thousands of downstream residents will be affected due to erosion and destruction of fisheries. The dam will endanger not only the lives of about 20,000 tribal Ibaloi people but also those of some 1.5 million residents in 78 towns of the provinces of Tarlac, Pangasinan, Nueva Ecija which are located below the dam. San Roque Dam will create a man-made calamity today and in the future.

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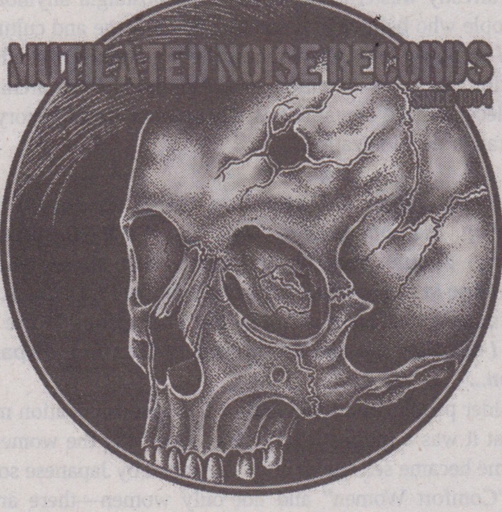
# CIRCULATION & DISTRIBUTION OF FILIPINO PUNK

**by Lian Ladia**

***To trace the beginnings of punk in the region, Manila is one of the oldest punk scenes in Southeast Asia. The scene began in the '70s and was influenced by expatriates who would bring records from the UK to the Philippines. Radio stations would program UK BBC punk radio channels. It had a certain appeal because the country was under the oppressive rule of a dictator, Ferdinand Marcos, and there was a general energy of either escaping the country or rebelling in some way or form. The youth found a venue for oppositional culture committed to political and social engagement. Perhaps this generation of punks in the Philippines have similarities with the North American and British counterparts of the zine and punk scene, as this newfound attitude and way of life presented an alternative way of understanding and acting in the world that operates with different rules and upon different values that those of the homogenous and conservative norm. Apart from the radio stations, circulation of information surrounding punk culture reached the Philippines through zine, label, distros printed directories. Mail exchanges and barter of products would happen via mail, as these international zinesters, and distros forged friendship, kinship and exchange. To find out more about influences in other countries in the region, a historical account of the punk and Do-It-Yourself hardcore punk subculture in Southeast Asia is researched and documented by Malaysian punk musician and researcher, Joe Kidd.***




Mutilated Noise is the punk record label and shop in Makati of Noel Punxia who has been operating DIY projects since 1988. He began with a fanzine called *Mutilated News* which ran until 2000. Then in 2013, he revived the record label, and currently, a small DIY punk shop inside his primary business (running a fire alarm systems company).

His first exposure to zines was through Twisted Red Cross's publication, *Herald X* (first published in 1986). The label (which was the first large scale underground label in the Philippines in 1984) exposed him to the bands of the punk and new wave heyday of Manila. He also mentioned the punk shop in Tandem Cinema and Cartimar in Recto in the mid '80s that were selling *Punkzine Garbage* from Malabon by the crew of the band G.I and the Idiots, *Blatant Underground* by Gerry Duenas of I.O.V., *Anti* by Reypeace Bravo of Biofeedback, *Manila Oi! Paper* (Mama Dennis), *Warewolf, Scrap,* and *Grrowll* (the first local zine to feature foreign HC Punk scene reports and Thrash Crossover bands). This information access, together with attending shows all the time naturally inspired him and his friends from college to create *Mutilated News*, which also produced gig reports. When asked about how the economy of production and distribution works, he responds:

"It's all DIY, DIY, DIY!!! Do I make any money out of it? It's a big no! *Mutilated News* Fanzine, at the most I produced about a hundred sold in shops at Tandem Cinema and Nizzle Dazzle Cartimar Recto or given away at gigs to bands, friends. I used my own pocket money (Baon) during my college days (mid to late '80s) to have it photocopied, have the photos developed for the layout, and sent through snail mail here and abroad for distro, etc. Who is it for? It's for the love of HC punk rock! During those days, we got a lot of free punk records, tapes, stickers, and sometimes t-shirts from overseas punk labels and contacts. [They were] gems to us back then and today."

He mentions that based on his experience within the punk merch table, mostly t-shirts usually sells as most people usually listen to the band's songs on the net / download only but buying physical merch (CD, tapes or vinyl, unless its a foreign touring band) is not their priority. Sometimes fanzines are given away for free, along with stickers, flyers or posters. From the '80s to the '90s snail mail was the way of circulation for fanzines and tapes to be distributed. Tape shops like Nizzle Dazzle in Recto, Manila also have merch sold but since the rise of the internet in the '90s distribution online became much easier. However, since 2013, Mutilated Noise swaps records released with other DIY labels internationally. Aside from approaching non-punk indie record stores, he also distributes in progressive bookstores (such as Popular Bookstore in Quezon City), spreading the music outside of the local channels.

***All of these situations push DIY further, pushing each other to produce whenever possible, give away what they could opt to sell. Most of the time, they establish collectives successfully, temporarily, reflecting on their efficacy or lack, in ways they mobilize towards other possible techniques for founding non-commercial endeavors. Perhaps this economic necessity not to capitalize on commodities also lies in the fact that although there is the ethic to circulate information, there are also negating factors that oppose its commodification, like only releasing 7", 12" or sometimes 10" records, tapes, limited editions, or objects produced by-demand. In one discussion with Tolerance Tapes, a new label and distro based in the U.S. but releasing Philippine bands, about the case of punk icon and legend, Bobby Balingit of the legendary band, Wuds, I was approached about the resolution of having his unpublished book heard and accessed by the lot that should be blessed by his activism, literature and music. For this, I was thinking of suggesting in creating an artist book, which then could be produced as a facsimile for mass production.***

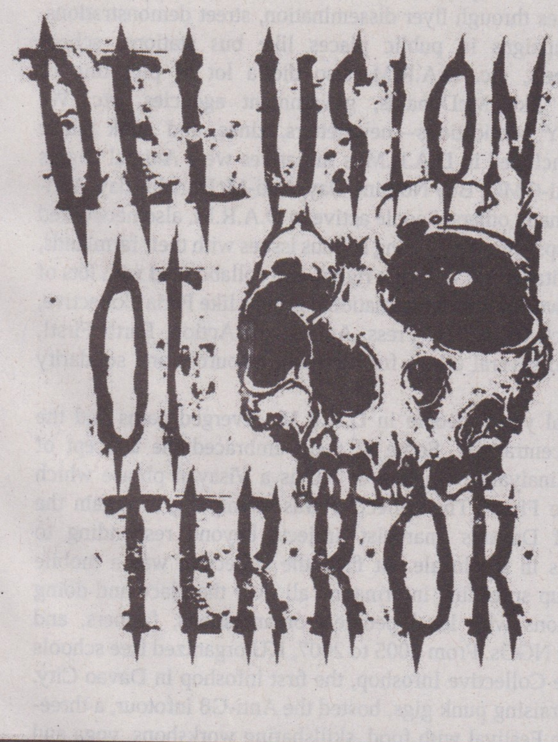
Jep Peligro is known in the Laguna and Manila community for his zine *Konspirazine* and a music production with collaborators called Pojax Kult Elite. His first exposure to zines was in the '90s and he describes the experience of its production and circulation below:

"In those days, there were no internet involved in zine-writing. The concepts of blogs, web-blogs, or web-zines were unheard of. If you were an avid fan and a collector of zines, you had to order it from these guys. If you were too broke to order anything, you were allowed to 'borrow' them and reproduce them yourself at the local photocopying stores with the agreement that you were a) not to sell it for profit and b) to return the goddamn thing in one piece. If you had a zine that you acquired through trading with another zinemaker, you also had the liberty of sharing it with your friends the same way.

"I instantly fell in love with the paper zine medium at a young age (This was when I was around fourteen or fifteen or so). I found it mind-blowing that just about anyone with anything to say could have it printed and published on their own, without needing to whore yourself to the corporates who would only fuck you over in the process. The concept of DIY made perfect sense to the kids. Back then, everyone of us were mostly teens who didn't have any salaried jobs that could support our lifestyle. Laguna had such a number of zines heavily circulating those days. Off the top of my head, I can remember *Anti, KeepDaFaith, Have You Zine Your Life, Respire, Betloogs, Cęasefire, Mutual Aid, Unseen Assazine, Thought Market*, and many more."

Pojax Kult Elite on the other hand is a production with other collaborators who organize gigs, events, even tours of international bands. Recent projects that strike a chord are those that imbibe

camaraderie and support for each other. They would often, invite artists from the scene to create the posters and flyers for their events, a significant one being a collaboration of Pojax Kutl and Di Alternator to create a fundraising event for a member in the community from the band TKNK. Roman Soleño, drummer of TKNK was one of the people whose homes were burned down in a fire that broke in Mandaluyong. As a response to this, production groups and efforts all pulled together to create a benefit gig for Roman. They called the gig "Subterranean Roman." Fourteen bands participated, and two kinds of posters were even produced.




Delusion of Terror is a punk and distro label founded in 2003 between Bulacan and Manila solely operated by Emman (Emmanuel Jasmin). Prior this, Emman used to have a zine called *Resist To Exist*, and through the circulation of this zine, Emman came to review bands in the region, and then built a strong network. From a trip within the punk scene of Southeast Asia with his brother in 2003, he started to accumulate a network of bands, labels and distros in the region primarily through zine correspondence (Thailand, Malaysia, Singapore). He acquired music and merch, and upon returning to the Philippines, it just seemed like the next logical step for him was to create his own label. From then on, he formed relationships with other existing punk labels and distros in the Philippines, and through them, he was able to connect to the existing local and regional scenes (outside of Manila). This prompted him to start corresponding via snail mail with like-minded people who (like him) were into underground hardcore punk. Below is an excerpt of an interview with him conducted via email:

"When I started my label, one rule I have is to release bands that had made a lasting impression on me, both musically and lyrically. I only co-release bands that I *like*, I should have a strong affinity with the band and I should believe in them. I want to make sure that the bands are there for the right reasons. One of my favorite collaborations is the Chokecocoi (Philippines) / Urbanos (Argentina) split CD which I did with the now defunct TakeFour Collective back in 2007. Every aspect of the project was collectively discussed and agreed upon from the printing of the covers / cover artworks / inlay and pressing of the CD. Every detail was provided in black and white. There's transparency with the people who are part of the project. When it comes releases or projects I always make sure that the band that I'm working with is a band that I fully believe in. If that band really blew me away and I was totally impressed by them I really want to document their music by releasing them on my label."

***Gauging on the notion of publishing and expertise in the field—it is good to analyze what is economically viable within the kind of aesthetics it possess. Upon the mention of the word, "expertise" and upon pursuing to "analyze," the DIY spirit seem to have lost itself, and this approach does not seem to work. The word "expertise" was absolutely the worst word to begin with in realizing this project. This kind of culture cannot be calculated by profit or expert binding techniques. Political self-consciousness must be distinct from consumer capitalism. Short-run, by-demand, in the network of friendships. As Noel Punxia said in an interview, "DIY or die." There are strong limits to production / distribution / circulation, but also strong possibilities in terms of anti-consumerism, the economy of sharing, and radical political undercurrents. What's unique about the punk and distro scene in Manila is that it's so small and it has maintained an ability to produce a limited run and not exist beyond unnecessary means in a very grounded way.***

# AUTONOMOUS SPACES AND INFOSHOPS (LOCAL AUTONOMOUS NETWORK)

### by Onsite Infoshop

Anarchism in the Philippines has been taking-off since the late '90s, particularly after the Battle in Seattle (against WTO ministerial meeting). Collectives and individuals started to surface, carrying ideologies distinct from authoritarian left.

People in the punk and hardcore underground scenes started to develop political awareness based on anti-authoritarian frameworks and non-hierarchical politics. They started to form collectives and initiate propaganda activities such as film screenings, publications, DIY merchandize, grassroots networking, and solidarity with indigenous activists, ecological defense, cultural events, graffiti, Food Not Bombs, street actions, and other small-scale activities.

A few individuals from the leftist tradition shifted to anarchist ideology and joined forces with people from the punk and hardcore scenes. Events like anti-capitalist / anarchy fests at the university, the Free Sagada Eleven campaign (punks who were illegally arrested and tortured in Northern Luzon while hitchhiking), anti-development campaigns (anti-mining, anti-APECO [Aurora Pacific Economic Zone and Freeport]), and anti-police violence workshops, and skill-sharing and educational campaigns slowly developed the capacity of collectives and autonomous activists.

In the early '90s, Local Anarchist Network (LAN), Davao Anarchist Resistance Movement (DARM), and Anti-Capitalist Convergence (ACC) were formed. In the mid-2000s anarchist collectives attempted to establish infoshops. Davao was the first anarcho scene able to establish a space, Kinaiyahan Unahon, in 2005. It was their own initiative complemented by support from international comrades. Approximately three years later, Kinaiyahan Unahon split into two and continue creating their own spaces: Maharlika Integral Emergence and Organic Minds. It provided avenues for autonomous activists and served as a center of exchange of information and interaction that eventually led to organizing more activities.

Simultaneously, in Manila some collectives and individuals were busy procuring materials and places to form a space. Non-Collective in Cubao was one of the earliest spaces (2006) that provided an alternative venue to autonomous activist, punks and artist. In the same year Pinagkaisahan Kolektiba in Baliuag, Bulacan created an Infoshop, though it only lasted for three months

From the year 2010 up to the present various anarchist individuals and collective were able to organize different venues and activities intended to popularize anarchist initiatives, projects, experiences, and alternatives. Through collective and individual efforts, autonomous activist connected workshops, Food Not Bombs, Free Markets, street protests, and cultural and artistic events. Some integrated appropriate technology like solar power generator systems, permaculture and urban gardening, while others established community-based resource centers. Some network by organizing conferences in universities as a method to promote alternative frameworks and lifestyles. They were also responded on typhoon affected communities in Leyte who was hit by Super Typhoon Haiyan to provide free solar power generators, giving free meals, conducting stress debriefing activities and so on.

Based on our experiences, infoshops and autonomous spaces proved to be effective in organizing activities in the local up to citywide campaigns. People freely interact, share information, develop skills and learn from each other how to organize activities in spaces run mostly by anarchists.

# DAVAO ANARCHIST RESISTANCE MOVEMENT & KINAIYAHAN UNAHON

### by Tanex and Lander of Decentralized Anarchist Resistance Movement in Davao City, Philippines

Davao City is located in the southeastern part of Mindanao. The DIY scene in the southern part of the Philippines started in 1993. Before Davao Anarchist Resistance Movement (D.A.R.M.) was formed there was Davao Anarcho Peace Punx, which consisted of local DIY punk and hardcore bands like MINOR ENTRY, LAMENT, PUBLIC JERKS, E.I. AND THE JINX, POINT OF NO RETURN, OUTRAGE, ENDLESS PROTESTA, BEGRUDGE, BLANK BULLET, STUPID EGG PIECE, LAST DAYS, MASS STARVATION, LAST DAYS, DYSTRUNKA SYSTEMA, BORED GENERATION, ERAP'S WETDREAMS, ANGST, SKAMBUGS, GATHERING OF THE HERDS, DISABLE, NEGATIVE ADDICTS, and DENCIO AND THE BAGETS, plus too many fanzines to mention.

D.A.R.M. was a loose movement of anarcho punks in Davao City running several projects like Food Not Bombs Davao (established in 2001), Earth First! Davao (formed in 2002), Animal Resistance Movement (started in 2002), and DAFC or Davao Anarcha Feminist Collective (also established in 2002). D.A.R.M. was a very active movement doing regular mass feedings, distribution of anarchist literatures and socio-political issues, economic and ecological resistance stories through flyer dissemination, street demonstrations, education campaigns in public places like bus stations, school campuses, streets, etc. D.A.R.M. also did a lot of picketing of establishments like McDonalds, government agencies, etc. We also made DIY publications—newsletters, zines, and punk music distros. Also included in D.A.R.M.'s initiatives were Animal Rights Campaign, Anti-GMO, Buy Nothing Day, Anti-McDonalds day, Anti-Election, and many others. People active in D.A.R.M. also networked with local groups who were facing serious issues with their farmlands, indigenous heritage, and worker's rights, and collaborated with lots of did a lot of networking with international groups like Paria Collective, Anarchist Black Cross, AK Press, Anti-Racist Action, Earth First!, Do or Die, and several others for literature resources and solidarity actions.

After several years, people in D.A.R.M. diverged paths and the movement decentralized. Some of them embraced the concept of Crimethinc. Kinaiyahan Unahon or KU is a Visayan phrase which means "Nature First." The collective was attempting to regain the momentum of Davao's anarchist projects beyond responding to pressing issues in the locale. At first, the collective was a mobile education group spreading information all over the place and doing solidarity actions with local people's organizations, farmers, and environmental NGOs. From 2005 to 2007, KU organized free schools at As A Whole Collective Infoshop, the first infoshop in Davao City. They did fundraising punk gigs, hosted the Anti-G8 infotour, a three-day Vegetarian Festival with food, skillsharing workshops, yoga and music, and the Pinaghiusang Likha festival.

After three years, KU had its own social center in Buhangin, Davao City. Projects include the alternative library, book and film clubs, thrash club, a translation group for Anarchist literatures (Crimethinc and anarcho-primitivist literature, primarily, translated from English to Visayan and Tagalog), distro and tabling of radical zines and pamphlets, in-house vegan nights, in-house free school and skillsharing workshops, education campaigns on mining, GMO, Alibata and many others. The space also supports Food Not Bombs Davao, musicians,

artists, and the general subculture / counter culture scene.

In 2009, KU collective established a South East Asia Solidarity network called SEAASON or South East Asia Solidarity Network. The network is composed of several individuals and six collectives in the archipelago, one in East Malaysia (Kaseh Collective), and three in Indonesia: Apokalips (Bandung), Dandelion Publications (Bandung), Institut A (Jakarta). In 2010, KU worked with UMNET, a loose coalition of individuals working on documenting human rights violations and ecological injustice in communities directly affected by corporate aggression projects—mining, logging, commercialization, agribusiness, etc. The communities included farming, fishing and indigenous communities in rural areas in Luzon and Mindanao. You can find the articles and download our Eco-Defense! Journal at unitedmedianetwork.wordpress.com. The sustenance of the Infoshop was made possible by the support of individuals and collectives in Europe, Asia, and the US.

In 2013, KU moved in to a new place, which resulted in having two infoshops in Davao, KU and Organic Minds. Although many of our actions were in line with eco-anarchism and collectivist politics, throughout the years, KU were guided by the most essential and fundamental principles of Anarchism: cooperation, mutual aid, and egalitarianism.

## THE FLOWERGRAVE COLLECTIVE

Flowergrave Collective consists of bands and individuals producing extreme music and promoting marijuana culture. Anarcho-punk, crust, grindcore, and sludge are genres played by the bands. Individuals also share their talents in visual arts, digital filmmaking, craftsmanship and literature. Flowergrave also takes actions and participates in activities that empower people against dumbness and numbness in the mainstream culture. We are mostly stoners. We are non-hierarchical, anti-authoritarian, and pro DIY. We respect each other's individuality and we believe that these values help us in our activities and creativity.

The Flowergrave Collective doesn't have an exact date of origin. We can say that like wild flowers, it spontaneously sprouted in the underground scene. In the mid-2000s, bands whose members are within the same circle of friends formed and became active in the scene, namely Guerra Mundial, Execution of Terror, Befall, Sangkay, Rayhak, VEX, Repugnant, and Eyes of Fire. Since we are in the same circle of friends and share the same values and interest like extreme music, punk, stoner culture, we became a collective and baptized by the name Flowergrave, coined by the late Archie Lavariaz of Guerra Mundial, one of our finest wordsmiths. But even the date of when the name was conceived can't be traced. The first traceable activity that Flowergrave had was a gig on June 21, 2008. At present new bands are forming like Disgrasya and Green Gas Effect, and individuals keep giving their skills and talents for the scene.

Activities include organizing events like gigs, Food Trippin' (our version of fnb), film showings, workshops and producing CDs and dub tapes of our music (noise). We practice DIY ethics adopted from the punk scene in our actions and mix them with ideas learned from experiences in order to make the activities run smoothly, quickly, and effectively.

Flowergrave depends on each other's skills and resources. We do not depend on soliciting politicians and commercial sponsors, the common trend done by the mainstream (and even claiming indie underground organizers). External help comes from other groups and friends who also share the same ideology as we also support them with theirs. Thus, we can say that what makes our scene go round is *pakisama* (cooperation) and not *pera-pera* (money).

We made a private group message on a social media site in order to make the consensus process fast. Anyone that has an idea for a project or activity can post their proposal. Everyone can see it and the discussion automatically begins. Most of the times the thread will be flooded with jokes, so reposting of the subject matter is necessary. It is part of the fun.

Voluntarism with right attitude is practiced in every project. There are no task assignments. Each of us has certain skills. You yourself know what you can contribute and can give it open-heartedly. Those who know how to cook cook; those who earn money give financial support; those who know how to make posters make posters; those who can handle the crowd at the entrance gates during gigs need a lot of patience.

Sometimes a task (like searching and booking for venue) can't be filled by anyone because of some reason, i.e. availability of time. The individual who proposed the project is responsible for any tasks that don't receive any volunteers. If no one is available, he / she must be able to do it his/herself, for the project to push thru and to materialize. *"I gave the idea, hope you can do the work"* is not productive. Ideas and information on how to do it is good but work is what makes it tangible.

Counting your contributions and comparing them to others' is a childish attitude and is discouraged. *"I already did this and that, how about the others?"* It damages the element of fun to the activity and will just cause negative vibes. Since you volunteered for the task and it is your skill, it is expected that the work is fun for you. You can always ask for help to make your work faster. Anyway a good person can feel if they are needed and will take action. If they can't feel it, we can still ask for their help and we can suggest what they can do if they can't think of what they can contribute. If they still don't want to act, let them be. Any contribution is appreciated and those who don't want to work because of laziness will just miss the fun. We can always ask for help externally if the project needs more hand. With this mentality we can work with spontaneous flow and harmony.

The most important value in our collective is friendship. Our relationship is beyond punk, beyond ideologies, beyond music, and even beyond pot. Maybe that's how we survived struggles in the past like criticisms, a tragic death, and imprisonments. We argue and annoy each other sometimes but in the end, friendship and *pakisama* still win. That's what we also promote in the underground scene. Some groups maybe promoting their names, how long they've been existing in the scene, accomplishments etc. but we're just proud that we can make friends and can give help for the scene.

***facebook.com/flowergravecollective***

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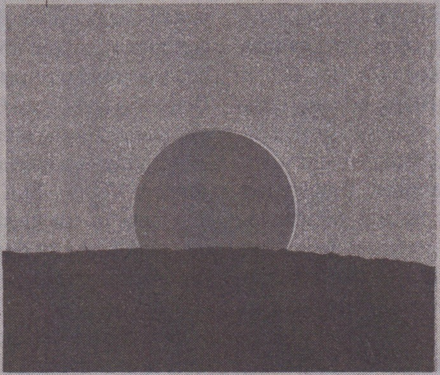

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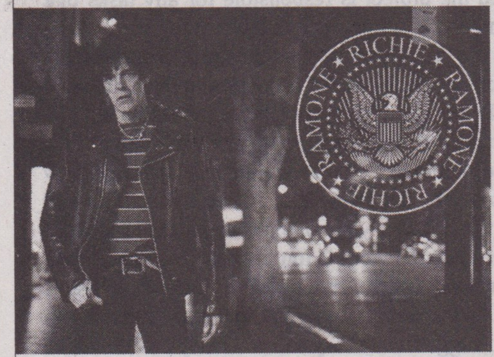


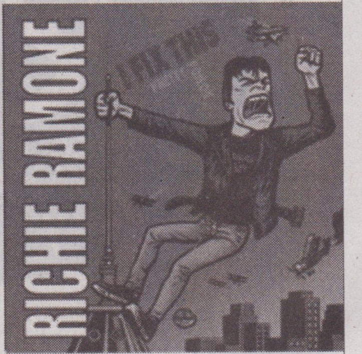


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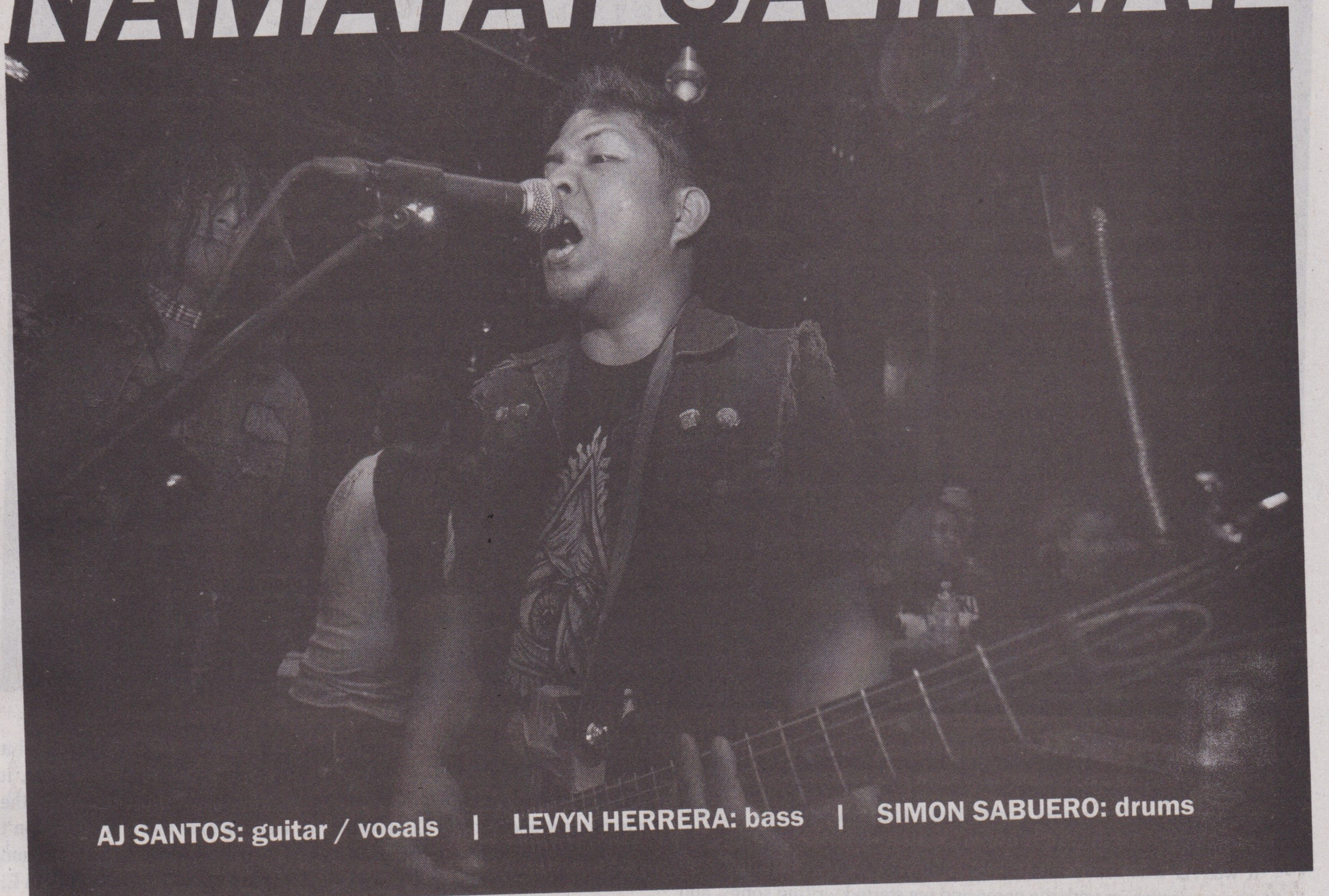


AJ SANTOS: guitar / vocals | LEVYN HERRERA: bass | SIMON SABUERO: drums

***It's no coincidence I found myself drawn to Namatay Sa Ingay. Growing up listening to punk and hardcore in a household where one parent was from El Salvador and the other was from the Philippines, it seemed unlikely for my subversive musical interests to find ties to my multicultural upbringing. But after speaking to this New York City based punk group, whose members originate from Mindanao and Bulacan, Philippines and Aguilares, El Salvador, so many of our shared histories, passions, and frustrations felt right at home in fast tempos and angry snarls.***

***Drawing from their personal journeys to the United States, their songs, much of them written in Tagalog, give us a first-hand account of the immigrant experience. Their fast and heavy sound lays the groundwork for lyrics about political corruption, protest, and class warfare. All too often subjects like these feel like contrived conventions in the hardcore or D-beat genre, but NSI delivers them with an unmistakable sincerity and conviction.***

***As I spoke with the band at singer AJ Santos' apartment in Brooklyn, it was eye-opening and reinvigorating to hear about the punk scenes in Mindanao, Bulacan and across the Philippines in general. It was exciting to hear about El Salvador turning an ear to punk, and to learn about the intersection of Filipino and Filipino-American bands, bound together through tireless commitment and their love for the music. We spoke late into the night, but our conversation opened up stories about their youth, the scenes, leaving a trail of turds in a stranger's home, and some poignant comparisons regarding their cultural backgrounds.***

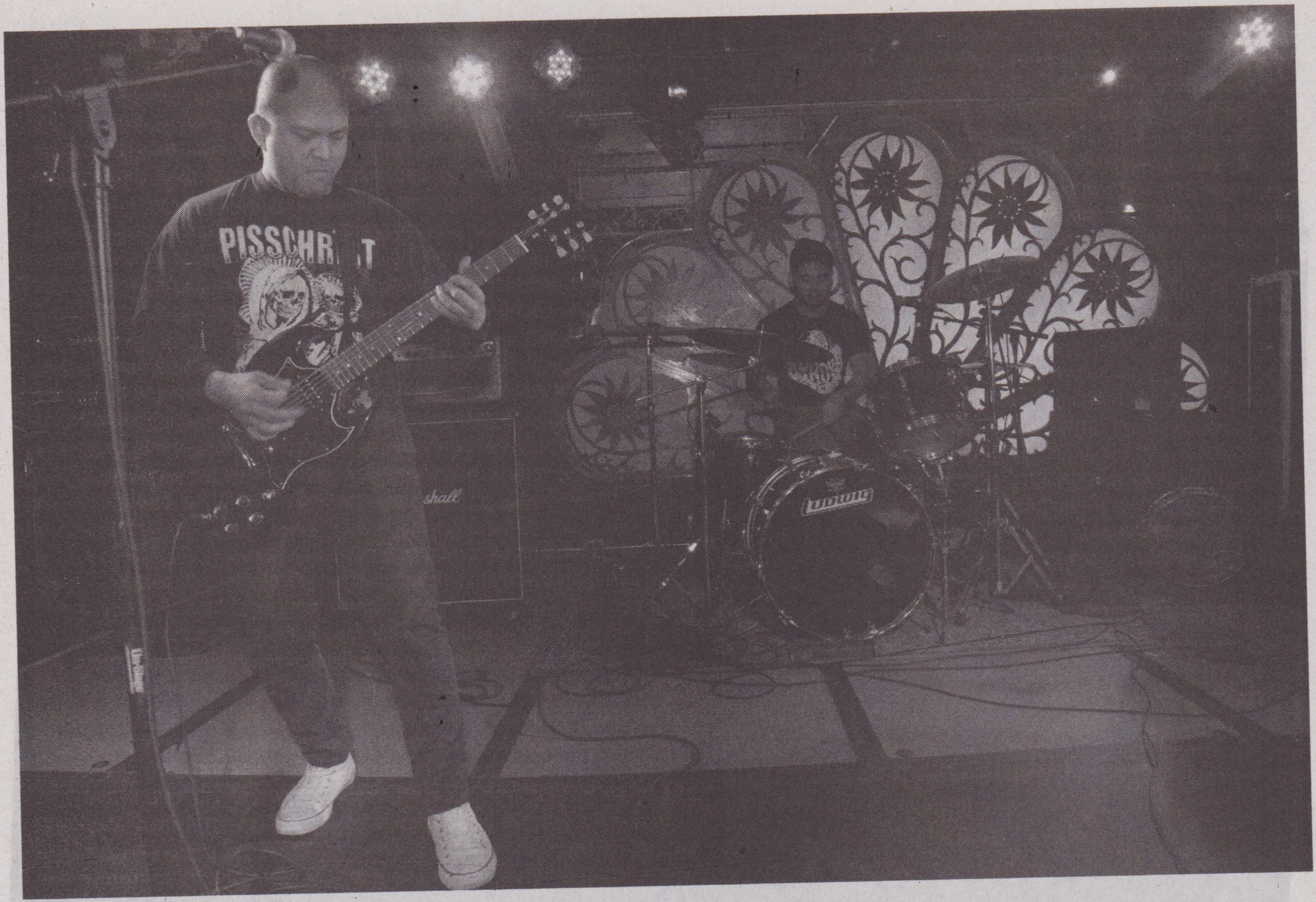
***Interview, introduction, and photos by Brian Braganza. Additional photos by Joe Calixto.***

***MRR: What does the name of the band mean?***

AJ: The name of the band, if you translate it to English, means Death By Noise. We got the name from an '80s Filipino hardcore band called Dead Ends, who have an album called *Mamatay sa Ingay*. I figured non-Filipino folks would not be able to pronounce that, and I liked that!

***MRR: How did everyone come together? How did you actually find each other?***

SIMON: So when I came here to New York, there was this guy that I knew from back in the day when I was still in the Philippines, his name was Bumba. We hit each other up and then we just decided to form a band. It was me, Bumba, and this other guy. The other guy quit, so we




replaced him with Aze, who was the first bass player of Namatay Sa Ingay. We kept switching members and AJ came into the picture, but back then we used to just be a cover band and, you know, we just did it for fun, just to waste time.

It was AJ who really took initiative in taking the band seriously. So then we came up with the name and we started writing songs, and it was at this time that Bumba decided to quit the band because he was going to take his other band Heathen more seriously, so we just went on: me, AJ and Aze. The first day we decided to make the band official we made three songs, and then within a month we booked our first show, and it just started taking off from there. Aze, he had other priorities and he eventually quit the band. By this point, we had been playing with Levyn's band Escasos Recuros for so long at different shows.

LEVYN: I was a big fan of theirs and they asked me if I wanted to be a part of Namatay Sa Ingay. I asked my wife if she was okay with that and she said, "Fuck yeah! They're really good! Just do it!" And now, here I am, playing with them, having fun, making some noise.

***MRR: When you said you were first starting, you said you were covering songs. Were you covering songs from bands from the Philippines?***

SIMON: Yes, we were. As a band we were heavily influenced, at least back then, by Filipino punk, hardcore bands.

AJ: '80s bands.

SIMON: Even present time. When you [to AJ] weren't around we were covering Feud, Tame the Tikbalang and Shrapnel—all from the '90s, 2000s era. We were heavily influenced by Filipino bands.

***MRR: How did everyone come to punk?***

LEVYN: I was thirteen years old and the first band that I heard was the Sex Pistols. My friends and I just like to listen to that kind of shit because we thought it was cool. You know, the lyrics and the music, it was really loud and the lyrics were against the system. It was against the government and back in El Salvador we were against that shit too. I don't how to explain it, but we just liked it. And then we decided to make a band with one of my friends and it was called Social Chaos. This was back in El Salvador, about fifteen years ago. That was my first experience with punk. I was pretty young.

AJ: So I lived right across the street from a school, a Catholic school. I got into punk because some of those students hang out at our store—we had a store, a school supply store—and they use to hang out right in front playing guitar. I saw one of these folders with artwork in it, like punks with mohawks and boots beating up Nazis, or something like that. Then I saw this logo for Twisted Red Cross, and I was like, "Fuck, what the fuck is this?" I was so curious about it, and after that I started listening to, like, the Ramones, the next week I came to school with my haired dyed blue. Our guidance counselor was like, "What the fuck?" On top of that, I was late. I was late to school and I dyed my hair. That's when it started. From then, I'd cut class, go to Manila and buy tapes and CDs. I listened to a lot of shit. I listened to punk, metal, hardcore, NY hardcore stuff, and I had a huge collection of tapes back then. But my dad burned them, everything.

***MRR: Why did he burn them?***

LEVYN: Satan!

AJ: Because I got kicked out of school! I got kicked out of my second year in high school because they found weed in my pencil case. Someone snitched on me. They were ringing the bell that day and they asked all of the students to step out of the classrooms. They picked me up and I went to the principal's office. My mom was crying, begging for mercy from the principal. I was…I don't know. There are a lot of stories I could tell, but if we're just going to talk about how I got into punk, that's how I got into it.

After a while, I discovered that there was a local scene in Bulacan that had been going on since the '90s, and I just got involved with it. I went to a show at an elementary school, like a small elementary school, and I liked it. I liked the energy, the smell, because you can say anything, you can do anything you want.

SIMON: I was really involved in the whole music scene in my hometown. There was a band looking for a guitar player, it was an Oi! band, actually. They recruited me to be their guitar player. That's how I started being in the punk scene. We were taking influences from bands like Oi Polloi, Oi Scouts, Toy Dolls, the Oppressed. But after that, I got exposed to the hardcore scene, which is what I primarily spent a lot of time with. Before I moved to the New York, I was all about what you could call the New York cross-fit bands. I had a band that was playing something like rapcore or some shit. I got introduced to people, introduced to the local scene, and a lot of our scene revolved around skateboarding. Most of my friends were skateboarders, so it just became natural. Being enthused with skateboarding you were just bound to know about punk rock.

***MRR: I want to know what it was like back in your home countries, what the scenes were like there, and what it was like growing up there. Tell me about some of the experiences you had growing up in each of your hometowns and how that compares to here.***

AJ: Everything started at the show at the elementary school. In the Philippine punk scene we used all the resources we had, even if we didn't have a lot. We book shows, we play in basketball courts, we play in cockpit arenas, we played anywhere—in the street. But it's so hard to get a sound system, that's the first thing. Back there, if you want to book a show or organize a show, you had to provide all the equipment like the sound system.

LEVYN: Which is not easy to get.

***MRR: Were there a lot of kids that were into punk?***

AJ: Yeah, actually. The Philippine punk scene is one of the oldest punk scenes in Southeast Asia, so it's been around since the '80s, like '83. There were a lot of bands that were keeping it alive into the '90s and 2000s.

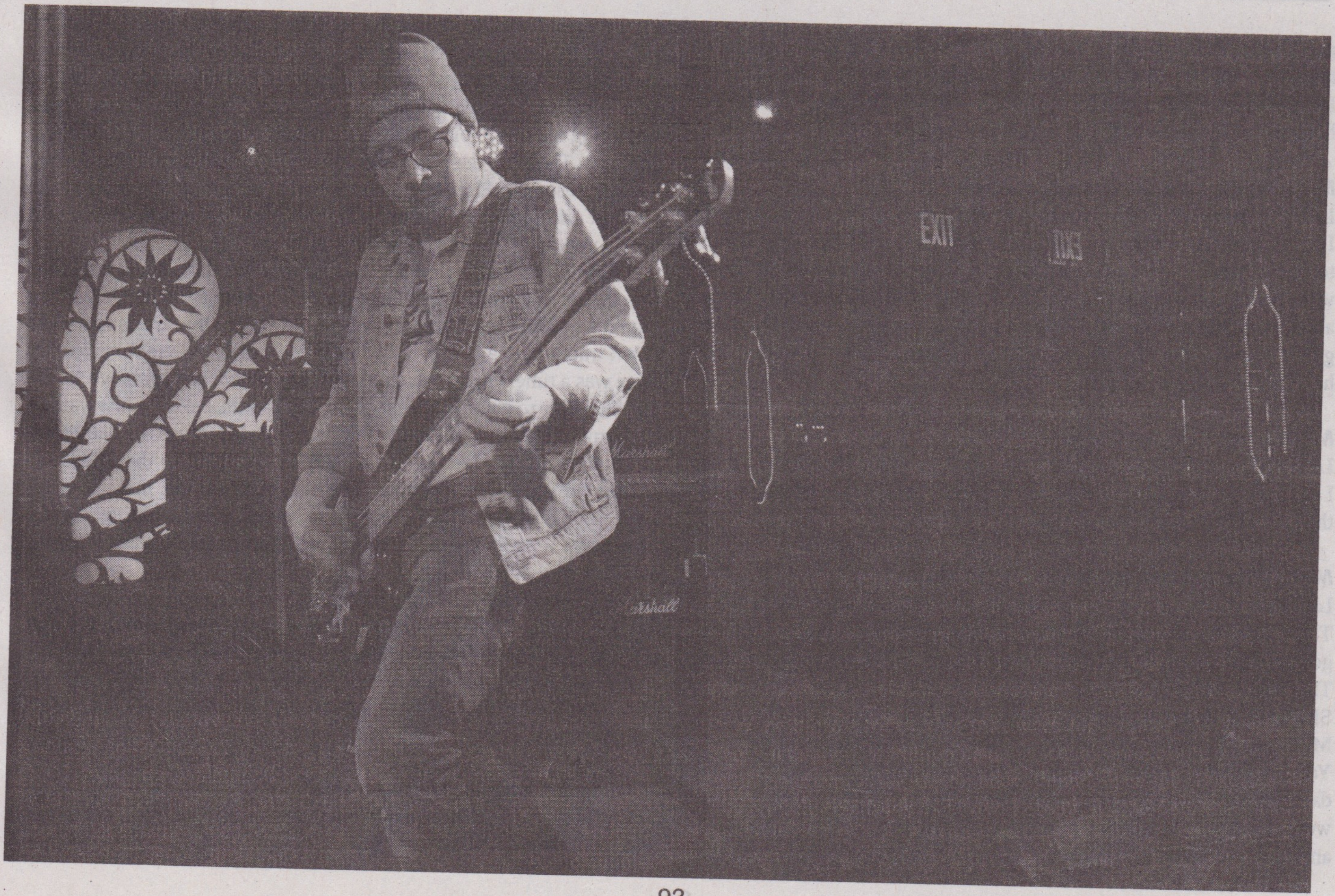
***MRR: What were some of the bands from the '80s and the '90s that you were into?***

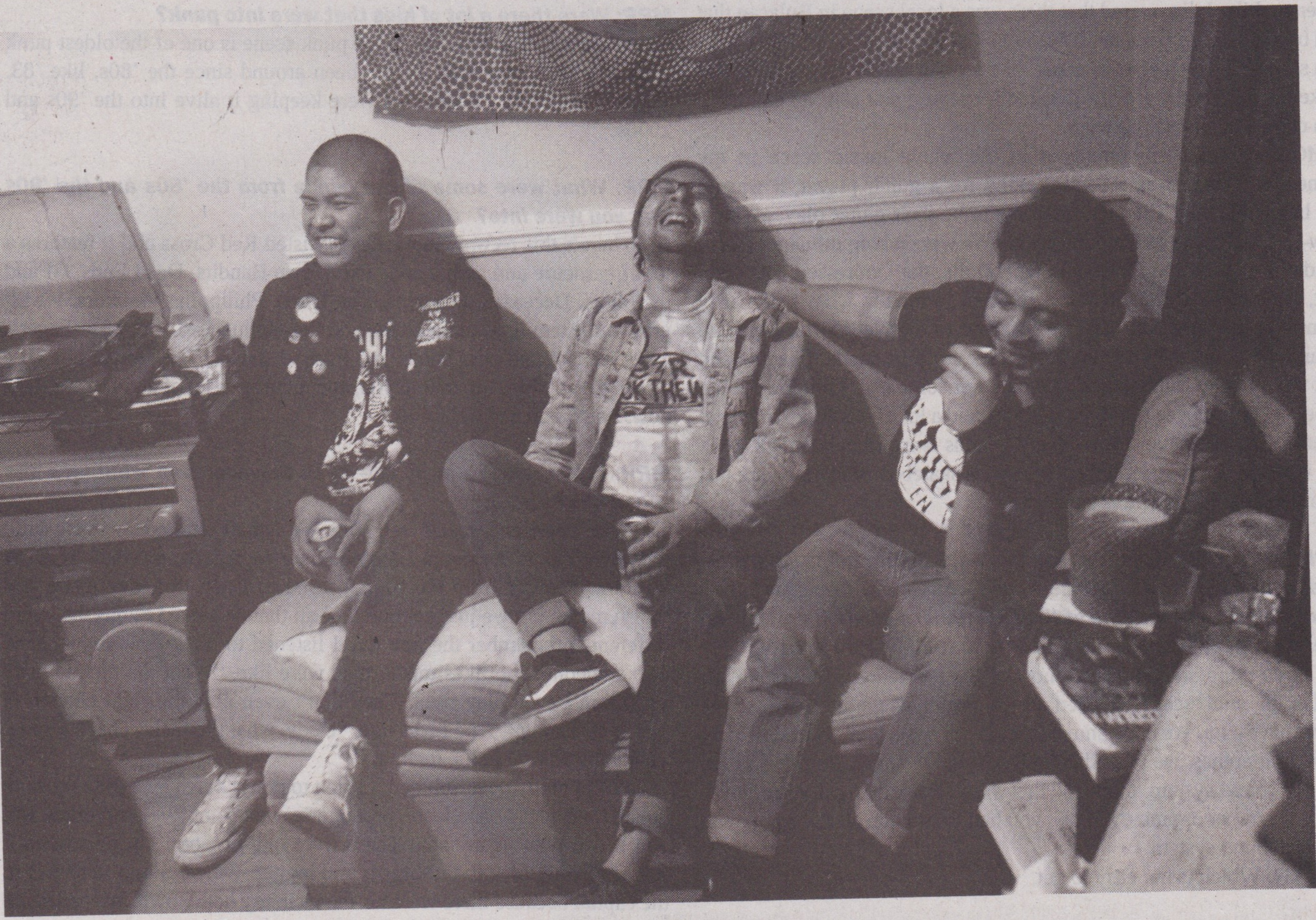
AJ: There's this record label called Twisted Red Cross and it features a lot of hardcore and punk bands like Urban Bandits, Dead Ends, GI and the Idiots, Deceased, Betrayed, The Wuds, Philippine Violators. We all grew up listening to those bands and they influenced a lot of teenagers. They just formed new bands and booked shows. The Philippines DIY scene is really big, I'm telling you, and there are a lot of good bands right now. Back then and right now.

***MRR: Levyn, what was it like in El Salvador and what was the scene like?***

LEVYN: The scene wasn't really big. We actually started the scene with, like, five friends. Everyone in my hometown, Aguilares, which is about 40 minutes away from the capital, used to listen to heavy metal and thrash metal, but we just got bored of all that. We liked things that were different. I remember the first day I listened to punk rock and showed it to someone who likes metal, they were like, "What the fuck is that? They don't even play right. They don't even play the right chords. Is that even a song?" And I was like, "Dude, what the fuck? That's a song. That's my shit. Shut the fuck up."

But I'm really open-minded. I listen to pretty much everything: heavy metal, trash metal, grindcore, pornogore, even cumbia—everything. But you know, punk is my shit. There were like five or six people, then it started getting bigger and bigger and bigger. We would go to shows in the capital because there were no shows in my hometown. We had some





good bands in El Salvador, for example Shock, La Pepa, who is kinda hardcore, Adhesivo, who is ska punk, Maldita Cantina, and all that shit. But it was kind of difficult because no one knew about punk rock in my hometown. I was the only one with a few friends.

***MRR: Was it hard to start a band there?***
LEVYN: It was really hard for me because I didn't have an instrument. I didn't have the money for one, so I borrowed a bass from my friend to start a band. One of my other friends, who played in a metal band, was down to play guitar with us in a punk band. He didn't really know about punk because he only listened to metal but he was a really good guitar player. Then my best friend sang and we found a guy who said he knew how to play drums.

***MRR: What were you called?***
LEVYN: Social Chaos. We didn't play for long, just a few months, then I got bored of being in the band and eventually decided to immigrate to the United States, and that was it!

***MRR: What brought you to the United States?***
LEVYN: A lot of things. Things in my country were really bad. There were criminals, it was not safe, the economy is really bad, the government sucks. I came for a better future and better opportunities. That's why we're here.
SIMON: In the Philippines I came from the South. I came from Mindanao. We have a weird relationship with the country in general. You know when people say don't go to the Philippines because it's dangerous? When they talk about terrorism in the Philippines? They were talking about where I'm from. Literally, dude, I would just walk and there would be tanks everywhere and soldiers everywhere. So the environment I was in, we had this stigma of being in a place where the whole Philippines was ashamed of us because we were giving bad news to the world. Stemming off from that, we just had this mentality that we were separate from the whole Filipino scene. The whole Luzon scene was going on, the whole Bulacan scene was going on, and Manila was going on. They had their own shit and we just hated them because they were representing Philippines and we were different. The local scene was just different so we did our shit. The most connection we had was from some folks from a city in Visayas called Cebu.

S.R.A! Shout out! I guess the most memorable thing about our scene was that it was really humbling. We didn't have anything. When we toured we would just hitchhike. We would wait in the streets and wave down trucks to see if they could take us in their trailers. I remember there was a time when I was touring in Mindanao, and again we would just hitchhike to get to different cities. My bandmates were just waiting for a truck to go by but I really felt like I needed to use the bathroom, so I knock on the door of one of the houses there in the middle of nowhere. I went with a serious face like, "Excuse me, ma'am, could I use your bathroom?" So I was there, number two, shitting. As my bandmates were still waiting at the road. Fortunately a truck stopped, and they were ready to go.
LEVYN: You were still in the bathroom?
SIMON: Yeah, in the middle of a shit. The shit was coming out, but was like, "Dude, this truck is going to leave, so we better go!" And it's really hard to wait for trucks there because it's a "terrorist" town and they don't trust people. If somebody stops, you take it! So I just pulled my pants up and ran.

***MRR: In the middle of taking a shit?***
SIMON: In the middle of everything! Fun stuff! But yeah, our scene was really connected to Cebu, S.R.A.

***MRR: What is S.R.A.?***

SIMON: Struggle for Radical Action. They rose up at the same time the Manila scene rose up. Also, shout out to One Voice Asia. Since we couldn't connect ourselves to Manila, we tried to outsource outside of the country, and One Voice Asia out of Singapore, so we communicated with them a lot/ They're a record label. They used to be mostly punk and hardcore, but now they've moved to hip-hop or some shit.

***MRR: What prompted you to come to the United States?***

SIMON: I knew I was going to come here. My mom wanted me to come here and she was just waiting for me. My hometown was a college town, like suburbia, nothing there. I have, no offense [to AJ], but I have so much disgust in Luzon that if I was going to go somewhere, it was going to be outside of the country. I couldn't imagine myself going somewhere in the Philippines that wasn't my hometown. So yeah, I just wanted to go further up and it made sense to go to New York.

AJ: Long story short, I did a lot of drugs back home. It started when I got kicked out of school. I was fifteen years old or something like that. I did a lot of weed. I did a lot of meth, because that's the popular drug in the Philippines and it was cheap. Basically I was a disappointment. Growing up, all I did with my life was use drugs and stay active in the punk scene. I felt like I was a reject. I felt like I was a failure to my parents. There was about fifteen–seventeen years of that, and then I had my daughter. So when I had a daughter I realized I couldn't let her see me as a failure. I couldn't let my daughter see me as I was in the past. So I talked to my mom and we did whatever we could, I just didn't want to go to rehab. I told my mom, "I have potential. I have potential, so please help me. Just take me anywhere."

So I went to Australia to do construction, then went back to the Philippines for Visa purposes, and then an opportunity came up with my uncle. He needed someone to help him with maintenance in a building, so I told my mom, "Yes, I'll do whatever I can." It was a hard choice because my daughter was one year old when I left, but it was either that or go back to my worst case scenario and just do what I was doing. It got worse when I came back from Australia because I got depressed. I thought, "Why am I here? I thought I was doing something. I thought I had some sort of direction." But I got depressed and started doing drugs again, a lot of drugs, even though my daughter was already born. I had to go out of the country, because the drug enforcement agency was looking for me. I was considered one of the top buyers or users in our town. They were looking for me so it was either I would go to jail or I would end up dead. I told my parents, "You gotta help me." So I went to New York and now I'm here doing this.

***MRR: How did the connection start with the Filipino-American bands back in the Philippines?***

AJ: When I was in the Philippines, I lived in a small town called Pulilan, Bulacan. No one knew about it, no one heard of it, and no one gave a shit about it, but then I started booking shows in the streets, at basketball courts, and in the gym. I started this message board on a Bulacan website because no one was paying attention to us. Manila didn't give a shit about us because they had their own "elite" scene and they didn't want to book any *Promdi* bands. They called us Promdi bands because we were from the provinces. So we started our own shit. I built the website and started listing all the bands that were in Bulacan on the message board. Suddenly, after about six months to a year, everyone started using the message board, people from Manila, people from Cebu, and even people from the south. I was like, "Yes! Yes! This what we've been waiting for!"

So then I got to start booking touring bands. Around this time I was a fan of Eskapo because I heard of this compilation called *In the Name of Revolution*. It was comprised of Filipino-American bands like

**Some people say we're too political, but the truth is we're just writing about our lives. It's all about our experiences, not only my experiences, but all of us as immigrants—how it affects us and the way we think.**

Eskapo, Kadena, Flattbush, and Bulacan bands. I listened to that and we ended up covering an Eskapo song "Mamamatay Ang Mundo." Rupert, the singer for Eskapo, saw a video of it and he messaged me on MySpace. He was like, "Thank you for covering our song. What political ideology do you subscribe to?" He asked me that! I went nuts. I was like, "What the fuck is this? How do I answer this? Is this guy confronting me or something? We just covered their song. What's wrong with that?" We panicked a little bit, but I got a chance to talk to him. I organized their Bulacan-leg when they toured the Philippines. Finally, I got to met Rupert and connect with them. Later he discovered that I moved to New York and he would always reach out me. That's how that started. Basically we listened to a lot of Filipino-American punk bands. It was a big deal for us because to we would see bands singing in Tagalog or Visaya and get appreciated. It was a big deal for Filipinos and the Filipino punk scene.
SIMON: I had a friend back home who was a really big fan of Eskapo and he would play Manila Sunrise all the time. It's hard to believe that now we're friends with them. We played with them.
AJ: Imagine that! We were covering their songs before and now I'm friends with Gary and now I'm friends with England. Fuck man! I mean, at first I was starstruck with England and with Rupert. I was like, "Seriously? Oh fuck!" And they saying like, "Hey, you should form a band here."

***MRR: How were you even able to hear their music?***
AJ: For me it started with that compilation *In the Name of Revolution*. The reason we got that CD was because it had Filipino-American punk bands, Bulacan bands, and some bands from Manila. We were proud that it had Bulacan bands.
SIMON: How it got to my hometown was that there was this important guy from our scene, his name is Brian Ramos and he was in a band called Juju Bums. He used to go to Manila a lot and he was really close friends with John Fishbone from Bad Omen. He was the ambassador from my hometown to other scenes, sharing bands with us from all across the world.

***MRR: Who are the Filipino-American punk bands, the ones that influenced you and the ones happening right now?***
AJ: The ones that influenced us are Kadena—Hello, Gary! Eskapo. Shout out to England and Rupert!
SIMON: AninoKo.
AJ: AninoKo, they're a current band. Flattbush.
SIMON: Digma, fucking Digma!
AJ: Oh, Signal Three! Fuck, Signal Three was the first Filipino-American Oi! punk band in the United States. Signal Three. But current bands, there's Digma, Material Support, Dogbreath—these bands are all from New York, by the way. From the west coast there's Aninoko, Bankrupt District, Left Astray, Sharkfin, Vowels. And RHDP—they're from Virgina.
LEVYN: Paquita La Del Barrio.
AJ: There's a lot but I'm forgetting.

***MRR: Are there Salvadoran-American bands out here?***
LEVYN: Not that I know of. There are a few death metal bands, but in the punk scene, there's almost no one that I know of here in the United States.

***MRR: You write most of your songs in Tagalog, right?***
AJ: Yeah, pretty much.
SIMON: By the way, I don't speak the standard Filipino language.
LEVYN: You speak, like, three languages.
SIMON: It's called Visaya, it's indigenous. It's different from the main Filipino language.

***MRR: So you don't understand Tagalog?***
SIMON: I understand it because it's taught in school but we don't use it. I didn't really get to practice it until I became friends with AJ.
AJ: I don't understand his language.
LEVYN: Me neither.
AJ: He can talk shit to me if he wanted to.

***MRR: What is it that you're writing about in your songs?***
AJ: Well, some people say we're too political, but the truth is we're just writing about our lives. Most of the lyrics that I've been writing are about my life in the Philippines, and transitioning to the United States. It's all about our experiences, not only my experiences, but all of us as immigrants—how it affects us and the way we think. We just want to share our experiences with everyone. I think punk gives us freedom to say what we have to say, and we have songs about our friends, songs dedicated to protestors in Oaxaca that Levyn wrote, and just about life.
LEVYN: We write about what's happening right now.

***MRR: What is it like playing with someone from a completely different country or part of the country? What has that experience been like?***
SIMON: I like it. I like the openness to different perspectives because, sadly, a lot of people are still inclined to their prejudices. I like how we're open.
AJ: And we got the same stories, the same experiences, the same struggles. That's what I like.
LEVYN: There are not too many differences between the Philippines and El Salvador.
SIMON: True. We've both had Spanish colonialism.
LEVYN: We've suffered the same situations, the same bad situations.
SIMON: There's a belief that if Spain continued to colonize the Philippines for another 50 years we would've been speaking Spanish.
LEVYN: But in some places in the Philippines they do speak Spanish.
SIMON: My grandparents spoke Spanish.
LEVYN: That's the good thing about New York. You meet people from everywhere, and I think that's why I'm in New York. I like that feeling.
SIMON: That diversity.
LEVYN: You could be walking down the street and see someone from India, Korea, Japan, Spain, from wherever. I love that, I love to meet people. I think racism is the worst thing in the world. I love New York because you can meet people from all over the world.
SIMON: Yeah, fuck Trump, basically.
LEVYN: Basically, fuck Trump.
AJ: We're doing something about it.
LEVYN: And fuck the wall!

**Namatay Sa Ingay has an upcoming split with AninoKo. Keep your eyes peeled: namataysaingay.bandcamp.com.**

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ER43

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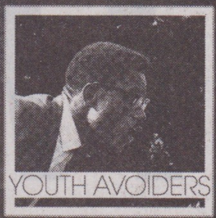


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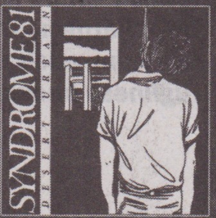


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# HAFNER

***I met Kuya Burd at Aklasan Fest 2 at Bindlestiff Studios in San Francisco in 2015. His exuberance and quirky charisma magnetized me to him. Recently I discovered we both worked in the same soulless series of cubicles called the Financial District which coincidentally now sits on some parts of what was once San Francisco's Manilatown . Meeting him for lunch and talking about music and politics has kept each of us sane for at least an hour each day of not being an office drone. He plays in, sings for, and assembled the post-punk fury of ugliness known as Hafner.***

***Interview and introduction by Rupert Estanislao.***

***MRR: Why did you form Hafner and not a slowjams supergroup with Daly City's best?***

I don't know who's Daly City's best so I wasn't able to do it! I dunno, maybe I'm not fly enough or something? Hafner was formed as an outlet to get out all my frustrations and hostilities I felt about things. After our bands, Symbolick Jews and Big Hurt, dissolved, Brian Davy (drummer) and I decided to continue making music. Also, we like playing in a band so why not?

***MRR: What bands have burned their imprint into your skulls and which parts of those burn scars did you use to form Hafner?***

Obvious: Melvins, Fugazi, Jesus Lizard, Wipers, Minutemen. Big Black, Godflesh, Unsane, Earth, etc. Not So Obvious: Kate Bush, Lady Gaga, Sleater-Kinney, Screaming Females, Fleetwood Mac, Alan Vega, Leonard Cohen, Archers of Loaf, Ween, Kittens, etc.

We'd be here all day if I'd tell you all the secret ingredients of our band! I'm just gonna say that we take a little bit of everything from everyone that's all. Everyone in the band are music enthusiasts, so we know what we love and we know what we hate.

***MRR: I really like the song "Charlie Hustle." Is that about a baseball player?***

The name derives from Pete Rose's nickname. Whitey Ford gave him

that nickname after Rose got a walk and sprinted to first during a Spring Training game though, Mickey Mantle says it's because Rose tried to rob him of a homerun. The song itself is not about Pete Rose, it's about my own observation of the tech industry here in San Francisco and the fast pace of moving money these days. It's not only just here in San Francisco, it's everywhere! I feel that sometimes there are people who romanticize the "hustle" meaning that you're really "making it." The reality is everyone is trying to survive. In a perfect world, we all wouldn't be so scared about rent hikes or expensive foods but the capitalism mechanism that make that reality will not stop any time soon.

***MRR: Are y'all really baseball enthusiasts?***

DUH!!! WE LOVE BASEBALL. IT IS OUR LIVES. Well, OK, not our entire lives but it's certainly a huge part of it. When we were a quartet, we were all involved in baseball. We were all in the same fantasy league and we all played in the same baseball team. We always pop the A's game on when we have band practice. We tried to schedule going to ball games on our outta trip gigs or when we were waiting on our show to start we just threw the ball around.

Hell, we run our DIY operation like a moneyball baseball team. Being creative with what limited resources we have to make a good "product" on the field. I'm talking about taking an analytical approach to how we book shows, work on songs, and planning our releases around the whole concept of the "punk rock market inefficiency." Our current bass player ain't a huge baseball fan but he don't mind it. Davy and I do all the baseballing for him so as long as he plays the songs right, it don't matter if he likes the stuff. Safe to say we are pretty much deep into it. I ain't trying to say we are the ultimate fans or anything. We just really love the stuff.

***MRR: Your song, Honolulu is also a foot tapping, happy berserker anthem, what is it about?***

That song is about the occupation of Honolulu. When I first went there in the mid '90s, it was just a few hotels and a beach. There weren't a million strip shops, and phony attractions like they currently have. I went to Honolulu last year and my family and I drove down to more of the country side of the island. There were signs with different slogans highlighting protecting the rest of the island from development. That the natural landscape should and always be preserved from occupation. One slogan I do remember is "No pity for no city." One of my favorite places to visit when I'm at Honolulu is the Polynesian Cultural Center. This presenter at the center was talking to the visitors about how the island has been taken away and who really owns the island. He didn't hold back. He was really laying it thick about how he was depressed about his people not being able to get back what belongs to them. I could relate to that in a lot of ways. Those elements are shown throughout the song.

***MRR: "American Glory" reminds me of Nation of Ulysses. Why brother, why?***

Hmmm, I don't know. In all honesty, I totally ripped off an Alan Vega song when I wrote "American Glory." I came back to the Philippines in 2012 and there's this Alan Vega song called "American Dreamer" that I was listening to a lot while driving around. I just kept thinking about the American grasp on the country. It made me sick to my stomach thinking how we're still being occupied by American imperialism. That song is a satire on American culture. A commentary on what makes America the country that it is. This is actually the very first time I've ever written that has political commentary.

***MRR: Do you play in a baseball team / jock coven / sports people gathering?***

Both current and past members of Hafner play in a DIY baseball league called the PCHL (Pacific Coast Hardball League). We are one of eight teams in the league. Our team is called the "Daly City Brians" because we have a lot of Brians on the team. Last year, we were in the thick of a playoff race between three teams, so we're getting better each year. Put it this way: the vibe of the entire league is like the movie, *The Big Lebowski*. In the DC Brians, our previous guitar player, Brian Woods, is the skipper and he's a pitcher / shortstop. Our previous bass player, Jimmy Lauren, he plays first base. Brian Davy and I are outfielders. Among the four of us, Woods is the best pitcher, Davy is the fastest, Jimmy can play defense, and I'm pretty good at getting on base and keeping score.

***MRR: I'm going to get serious now. What does Pinoy punk mean to you?***

Between the end of sophomore and beginning of junior year of high school, I was getting into rock music. A lot of Filipinos at my school judged me and made fun of me because of the way I dressed. The way I dressed made it no secret that I was into punk. At that time, there wasn't a huge Asian punk group to hang out with. If you were a Filipino into rock music, you were considered whitewashed or a coconut because of this misconception that punk is "white". That being a *real* Filipino means that you spike your hair, wear baggy jeans with clean shoes, listen to rap, R&B and hip-hop, and that you were thugged out. They don't know that punk has always been with people of color since its inception.

Even when I tried to fit in with the other Filipino teens, I still didn't fit in! I was a total dork! I didn't seem to have the same cool factor like those guys who drive their import cars around. I felt like punk gave me that confidence to express who I am as a person. To allow me to be a weirdo and be accepted and encouraged for who I am. I don't have to put up a cool act just to belong to a group. With that all said, I think Pinoy Punk means having a self awareness for your cultural identity while rebelling against social preconceived norms and being able to express who you are as a person. Both the Philippines and revolution have always been synonymous with one another, as well as punk and rebellion. For me, it makes sense that decades of corruption, feudalism, and capitalism would inevitably influence Filipinos to express their feelings about these subject matters through the medium of punk. That these issues help shape who we are, understand our origins, and to never forget who we really are as a collective culture.

***MRR: Since you are the child of immigrants, how do you feel about how immigrants are being targeted right now?***

It's extremely depressing and frustrating. It's depressing to see immigrants be victims of ridicule from a complete bonehead idiot racist. It's frustrating that our government is behind all of this and refuses to listen to any type of common sense reason because they think they're doing their "job." What fuckin' job?! How can *anyone* live with the fact that this is tearing people apart? I don't know. It drives me freakin' crazy that there is no way around fighting this. We have to continue to inform ourselves of our rights. We have to continue to protest against the ignorance that surrounds us. We have to continually resist.

***MRR: When will Hafner play in the Philippines?***

Hopefully real soon! I'm saving all my pennies to make it happen!

**hafner.bandcamp.com**

# GRIND / CRUST REPORT

## COMMIT ARSON

### Interview by Jamie of *Guttural Sickness.*

***MRR: Recently you went on tour with Disabuse in Sinapore and Malaysia. How would you compare the current state of Filipino grindcore / crust to their local scene?***

The Singapore and Malaysian scene is a bit ahead in the game compared to our local scene in terms of the attendance and the support they are getting. From what I observed, a lot of people come to the shows and most importantly, buy merchandise. Most punks are in full battle gear and are enthusiastic. All the local bands are supported when they are playing instead of people staying outside the venues and just waiting for the main act. Another thing I noticed is that they value their time, meaning, when they say the show must start at 7:00 p.m. and end at 11:00 p.m., it will start at 7:00 p.m. and end at 11:00 p.m. Unlike here where we are accustomed to "Filipino Time," which is not good.

***MRR: You appear to be influenced by Napalm Death, Insect Warfare, and Nasum. I assume there are lots of other bands too. What are some of the band's strongest musical influences?***

The four of us came from different backgrounds so we try to incorporate our ideas when making songs. We're influenced by a lot of bands: Insect Warfare, old Napalm Death, Spazz, Weekend Nachos, Death Toll 80K, Regurgitate, and more.

***MRR: Could you say something about why playing this kind of music appeals to you? A common misconception about grindcore is that it can't be good due to the length of the songs, among other things. Why do you think grindcore is great and what does it offer that other styles of extreme music don't?***

People who conceive it that way don't know shit. It is a form of rebellion thru "music" or "noise." You can feel the hate even on the first note of a song. Too much technicality and too many guitar solos in extreme music bore me to death. I love the fact that grindcore is straightforward speed and volume. It's aggression and rebellion in the form of sound. It's the noise that appeals to me most. As a regular guy with a regular job, it is my outlet for my stress and frustrations and without it I might have been a different person.

***MRR: Do you think having good lyrics and songwriting is important in grind / crust music? Seems like a lot of bands nowadays don't even bother to write decent lyrics.***

Our lyrics range from social and political issues, human behavior, religion, nature, war, death and all things unpleasant. Lyrics are still important, especially if your band has a theme or a message to convey.

***MRR: Which of Commit Arson's releases do you consider as your personal favorite?***

My favorite would be our demo because that was the first thing we ever did and we suck on it! Every time I listen to the demo it brings back a lot of good memories. We did reuse some tracks from that demo on some of our splits. The second one would be the *Global Disease Destruction* thirteen-way split simply because those were our best recorded materials. The quality of the recording and mixing was really nice and there are still some tracks from that recording session that we haven't used on any releases. I am grateful to all the bands we did splits with. I love doing splits because it gives me a chance to know more people and make friends while learning about their respective scenes. We even played with one of our split partners Shitnoise Bastards in Malaysia and it was fun!

***What are some of the bands and albums that you have been listening to lately? What are some newer bands that you've heard lately that you recommend?***

It is imperative that you check these bands out: Fiend, a two-piece grindcore tornado from Fresno; Deboned, horror grind à la Impetigo/Repulsion from Quebec; Multinational Corporation, a hidden grindcore gem of Pakistan; Avian Terror, seventeen-year-olds playing awesome grind from Australia; My Man Mike, powerviolence / fastcore from South Korea; Self Deconstruction, freestyle grind with female members from Japan; XRDM, female fronted fastcore from Sabah Malaysia, and many more!

**commitarson.bandcamp.com**
**commitarson.grind@gmail.com**

## DISABUSE

### Interview by Jamie of *Guttural Sickness.*

***MRR: What have you been up to since the release of the From Grind To Raw? It has been a pretty long time since your last new material was released and all the fans of your "Manila Crust Core" are very***

**Impatient. Do you have any other releases in the works?**

We've released only four records in twenty fucking years: the bootleg records of *War and Revolution* demo tape in 1997; a split CDR with Parkinson (Malyasia) in 2004; *From Grind to Raw* CD-R in 2013, and the *Full Blast of Anger* split tape with COMMIT BASTARD. The punk scenesters here in the Philippines are very impatient and they always ask me if we have new songs...

**MRR: Can you tell us why you have chosen Disabuse as a band name? Do you think it fits your musical style?**

Our band name before was Spermdog, coming from the idea of Spermbirds, one of my favorite bands from Germany. But since we were trying to explore noise and trying to write lyrics that comment on politics and current issues, we changed the name to be more similar to bands like Discharge, Disclose, Disassociate. I chose the name because of the meaning, "to set right, or set free from mistake."

**MRR: How do you typically describe Disabuse to someone who has never heard the band?**

Before, we played a Japanese style of crustcore. Now our compositions sound like D-beat with a twist of metal riffs, but still raw music!

**MRR: Disabuse is a band with a strong punk attitude, at least lyrics wise. Do you have that same attitude in your personal and daily life?**

Everyone has their own struggle in everyday life. The lyrics that I write are mostly about my everyday struggle. Attitude? "Punk is attitude." I've existed in the underground for two decades—for now, I still have that attitude.

**MRR: What issues do you think are most important right now in the Philippines?**

Let's talk about the elections...For me, every election sucks! All politicians are fucking liars! All voters are still full of shit! I dunno why they vote for those politicians. Because of what? because they want changes? We need to think—is our vote is enough to cut the corruption, the political dynasty, and all the bastards scum of these fucking system? Is it is enough? If it's enough, why do they all still exist? I think we need social changes to fight the fucking system....

**diabusepinas.bandcamp.com**

# GUNSHOT WOUNDS / REAL TIGHT CREW

## Interview by Jamie of *Guttural Sickness.*

**MRR: I know your musical taste is very diverse. Care to name a few of the band's strongest musical influences?**

As a whole our influence for Gunshot Wounds are Despise You, Spazz, Crossed Out, Dropdead, and Charles Bronson. As for me you are correct I do listen to varied styles of music. I am currently listening to Gray Ghost which is more on doom / sludge style and a bit of metalcore comparable to Baptist. I discovered the amazing blackened crust style of Conspiracy of Denial from Greece. *Nihspra* by Ayperos is on a daily rotation grasping the spontaneous live performance they have when they came here in our country. The Value Lasts side on their split 7" with Random Violence is really significant for me. It reminds me a lot of Ignite. I really miss Kill Ratio. The dominant holy terror of Veils on their three-song demo cassette tape does have a lot of impact for me.

**MRR: What is the songwriting process of a Gunshot Wounds song like? How much time do you spend to write a song? Who writes the lyrics and what's the inspiration?**

Omel is the main songwriter for Gunshot Wounds and always has riffs in his pocket and from there the three of them will collectively compose something prolific in our standards. They don't force themselves to make it technical but it is not sloppily done. All we want is to make fast music with a little a bit of clarity and direction. I am in charge when it comes to lyrics since I don't know how to play any instruments. The inspiration comes from my surrounding in the office as I am surrounded by a lot of assholes who will take you for granted. The distinction between real and fake nowadays is confusing now. To endure being a corporate slave to make ends meet. To accept defeat we are part of the system. Love songs concealed as a powerviolence song due to a broken heart.

**MRR: Do you think having good lyrics and songwriting is important in grind / crust music? Seems like a lot of bands nowadays don't even bother to write decent lyrics anymore.**

Whoa, when you mentioned about crust first thing that comes to my mind is their eternal message about the atrocities of war. On the other hand, we also have the endless message of youthcrew hardcore about straightedge and the "x" on their hand. The sexist inclinations of grindcore made by their lyricists. The bleak desire and apocalyptic visions of all D-beat hardcore bands. I grew up with all these kind of lyrics which mold me to do my own approach. It is subjective. We all have our own descriptions of what is good and bad. Yes, it is important to have good lyrics coalesced with epic music to make it worthwhile. It is easy to make shitty

songs and lyrics but it is a waste of time. My lyrics in Gunshot Wounds are about my own daily grind and things that I observed in my surroundings.

***MRR: Having been active musicians for a long time now, how does one productively balance band life with personal responsibilities like day jobs?***
I don't consider myself a musician. I did take advantage of the possibility of punk rock offered me to form a band without the pressure of being famous, just having fun with friends, as cliché as it may sound. Personal responsibilities will always be the first thing to attend to. Punk rock will always be the second. All of us need to pay the bills and we should accept that reality. That is how I weigh those two things in my life. Crimethinc offered us an alternative of how to liberate ourselves from being a slave and being marginalized by the capitalist majority, however their solution is not applicable by Filipino standards. We have different kinds of poverty here in our country. Being involved in a DIY hardcore punk scene is also a responsibility. I mean I need to budget my measly earning for studio expenses and whatnot. I rarely go to a gig now, which is really lame. One of the main reasons why local DIY hardcore punk bands rarely organize a tour is because of meager conditions we have in our lives. All of us in our local DIY scene are poor. It's a good thing though that we discovered punk rock since this is our alternative to the shallow so-called normal society that we need to endure for the rest of our lives. It makes us sane even if for a short time. Another cliché, right? But it is still applicable for me.

***MRR: Tell us about your zine, Real Tight Crew. How did you start it and how are things going with it today? What was your main goal when you first started doing your zine?***
My uncle Nonoi was my mentor who taught me how to put together a fanzine. Admittedly my aim was to get free stuff coming from snail mail, which was really naïve on my part. It gradually changed to a determined undertaking. *Real Tight Crew* is your run of the mill hardcore punk fanzine. The contents includes your typical band interviews, passably written columns, and a perplexing review section.

***MRR: What makes a good zine in your opinion?***
It really depends. I am attracted by the contents of *HeartattaCk*, and *Inside Front* with lots of columns to boot. *Incidental Afterthought* was mostly comprised of band interviews including those pleasing grimy cut and paste layouts. But it is not boring due to sharp usage of English language. *I Remember Halloween* is the epitome of desktop publishing amid an eloquent passion to our DIY hardcore punk scene. That said, for me, layout and contents go hand in hand to make a good fanzine. We don't need it to be "professionally" done. As long as the enthusiasm is there, we are all good. I think I ruined this with my own fanzine. That is anxiety working on right now. Speaking of layout there is nothing wrong with have it on a cut and paste style as long as it is readable.

# REPUGNANT

**Interview by Jay Ease.**

***MRR: Who would you say influenced you guys in the Philippine punk scene?***
Of course bands like Aggressive Dog Attack (ADA), Alchoholocaust, Noise Conspiracy Project, Coarse, Disabuse, and Paraconflict. We hang out and collaborate with the people from Radiation Area, Sampcore Collective, Take Four Collective, Far South Resistance, Dirty Shoes Collective and Delusion of Terror Records.

***MRR: What else do you do aside from playing in the band?***
We are usually just hanging out and working at home and hitchhiking. Personally, I do t-shirt printing, button pressing, and selling merchandise at shows. Jiar is into mixed martial arts, graphic design and teaching. Dennis is a vegetable vendor and active mountaineer. Tating also does a lot of creative work helping our friends' artwork projects. We also participate in a culture of sharing, (Really) Free Market, workshops, discussions, alternative culture, demonstrations and protests to support indigenous rights, for example the Lumads who were murdered by the government and leftist groups, just to take and destroy their lands and resources to make a profit. We do art and ecological protests; we organize events where you can share and receive inspiration and knowledge with anyone. These events created a common network to share alternative solutions or practices linked to everyday problems confronting the people, as part of the environment. Practices that reach to many places, such as in our archipelago, especially to the natives with deep ties to the environment. For us, activism happens in everyday life, wherever you are.

***MRR: Let's talk about your EP Victims of Nationalism. Can you tell us something about this EP?***
The idea is about the massacre of the members of the Special Action Force (SAF), who were ordered to apprehend Marwan (a high profile terrorist) in the middle of peace talks between the MILF (Moro Islamic Liberation Front) and the government. He was trapped in the middle of the conflict zone and killed because of hypocritical coordination. During post-production of the EP a friend of ours died fighting under the banner of a leftist group, and we want to respect his memory and courage in fighting for what he believed. For us they are all the "victims of nationalism" and part of how mainstream society operates right now.

***MRR: What song on this EP gave you a hard time?***
I think the song "Distorted Culture" because it is about the Sama D'Laut. It was hard for us to express what's happening because society considers them to be dirty beggars and thieves. We had to think about how to express their reality in a sympathetic way. *"Still dancing with their gods and ancestors / Dancing in the streets / Living a life, Finding a way / Forced to leave their land / Endless war about who will govern them / No trespassing / New societies and territories / still can't find a peaceful place / Or no more place for them? / Treated like how we treat each other / Dog eat dog."*

***facebook.com/RepugnantPunk / initiativeandsolidarity@yahoo.com***

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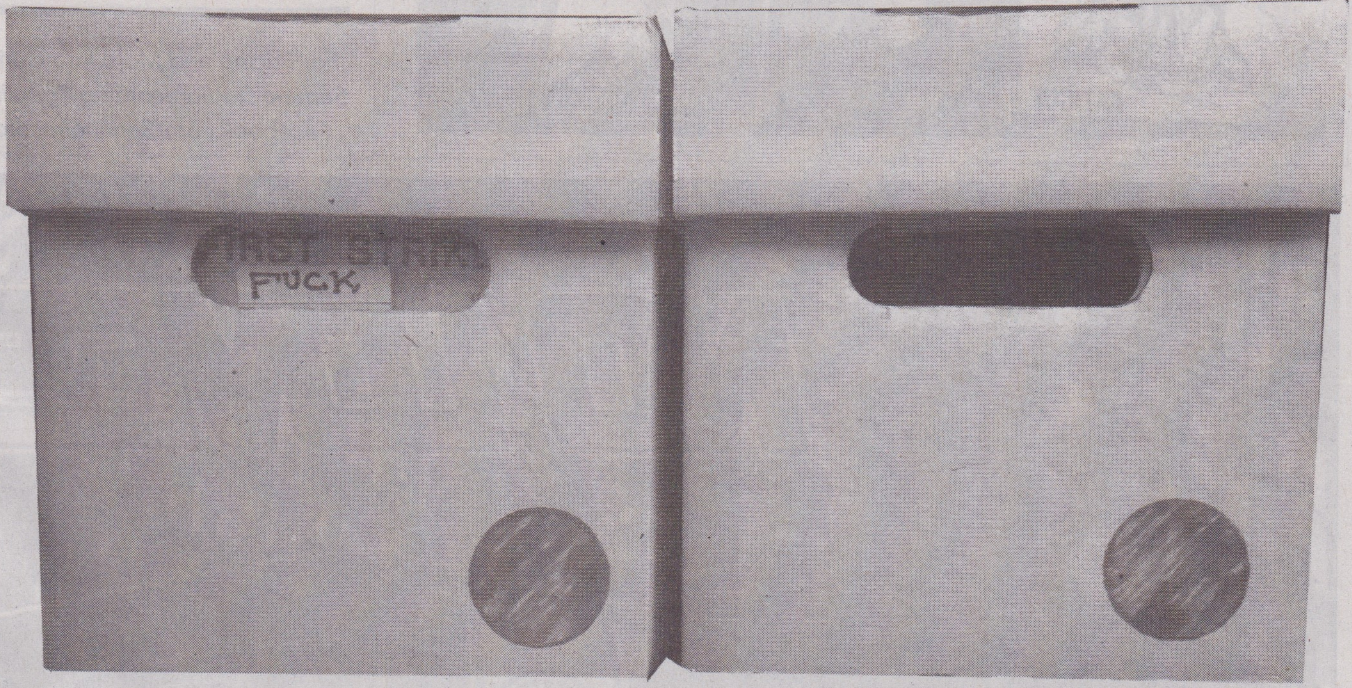


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# MOVIES

## BRING ME THE HEAD OF GENE SISKEL

**CAROLYN KEDDY**

We are always looking for films to review. If you made one, send a copy to PO Box 460760, San Francisco, CA 94146 USA. If your film is playing in the San Francisco Bay Area let us know at carolyn@maximumrocknroll.com. We will go see it.

It's the 50th anniversary of the Summer Of Love and San Francisco is celebrating. While everyone acts like it was so amazing and is reliving the good old days, the punk in me can't help but look at these ex-hippies and think they blew it.

Coincidentally there happened to be two documentaries about Bay Area punk this month at the SF DocFest (sfindie.com). The first chronologically, subject wise, is **Buried In The Mix** which is ostensibly about the early San Francisco scene. People kept reminding me that this documentary is a work a progress so I will also let you know that. That said, it was a bit of a mess. Hopefully, that will be worked out in future edits. There are some good parts, but mostly it is set in the present day with former punks telling us about the past and reuniting their bands.

I get easily annoyed with people who were once into punk proclaiming punk no longer exists just because they do not participate. There's a bit of that in **Buried In The Mix**. Yes, it was harder to be a punk in the '80s. In high school I was beat up by five football players because they didn't like my hair. So I also find it ironic that in the present day kids appear in television commercials with their hair dyed blue. I don't take it personally. My favorite line in the film is when someone (was it Jello?) says "Last week we were hippies, this week we're punks." That sums up this attitude nicely.

**Buried In The Mix** has a very narrow scope focusing on bands that played a show called SF Punk Homecoming in 2013. The featured bands are the Avengers, Dead Kennedys, the Mutants, and Frightwig. A few other bands are thrown in along with other members of the scene. It is by no means a definitive document of the scene. People tell their stories of how they got into punk, what happened when they were in it, and where they ended up. That's pretty interesting.

Unfortunately there is not much footage from the early days. I never ask questions at film Q&As, but I asked the director Timothy Crandle if he has contacted Target Video to participate. He had not yet. Maybe something will work out to help this film along. (facebook.com/buriedinthemix)

**Turn It Around: The Story of East Bay Punk** did not have the same problem. It is very detailed and jammed with footage and interviews. It appears that anyone who wanted to be involved was given at least a minute of screen time. Everyone who saw it before me kept mentioning to me how long it was. I misread the 158 minute running time as being 1:58 so even with all the warnings I was unprepared. The film didn't drag, but my inner cinematic clock kept making me think it was about to end and it didn't.

If you've never been to the Bay Area of Northern California, you may not know about the East and West Bay division. The East Bay is Oakland, Berkeley, Emeryville and other towns east of the San Francisco Bay. The West Bay is San Francisco. If you live in San Francisco more than likely you think going to Berkeley is too far, never mind Pinole. As such the East Bay is really seen as another place. Hence, there was a whole different scene taking place.

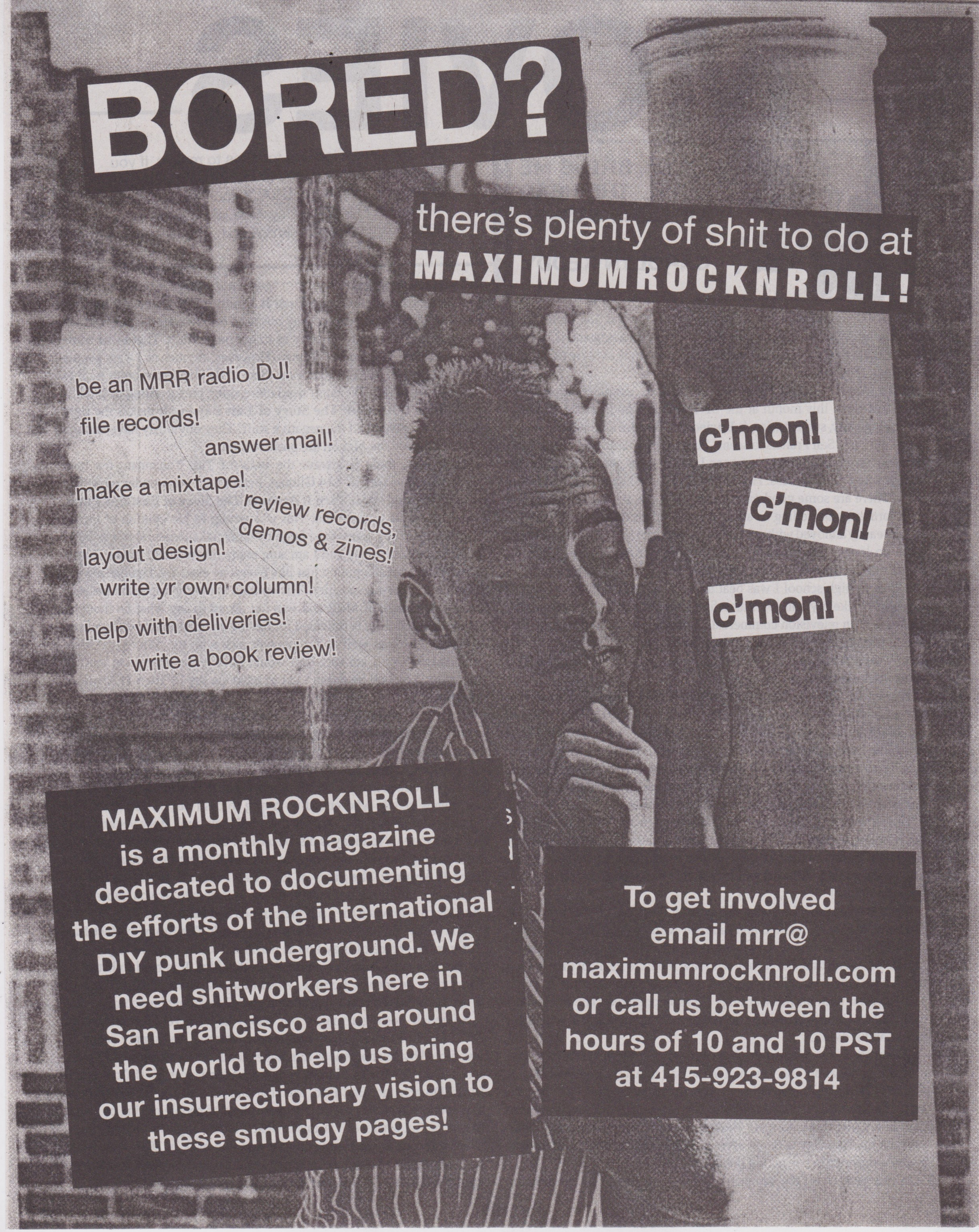
In this year of all the brouhaha of fake news and real news being called fake and whatnot, I am torn between wanting the unfettered truth and wanting inspiration from **Turn It Around: The Story of East Bay Punk**. A punk documentary may not need to cover all the warts of the scene. Some things are so petty as to not be worth it. There was some crazy shit that happened at Gilman. However, as much as I want people to know the true story, I also want them to be inspired enough by it to start their own shit. We don't need more aging punks telling us punk is dead. **Turn It Around: The Story of East Bay Punk** makes the right decision to exclude all the negative stuff. They obviously have enough content to keep the film on the positive side.

Of course, there is always the issue of Tim Yohannan, the man behind *MRR* as well as 924 Gilman. I can't help but wonder what Tim would have said about **Turn It Around: The Story of East Bay Punk**. The film seems to posit that Tim was wrong in his opinion of Green Day because they went on to huge commercial success. But was he? I never liked Green Day and I am sure many others didn't either. Tim is allowed to have an opinion just like everyone else. Yet Tim has always been given a strange position. His opinion is overly important because he was in charge of *MRR* and was not afraid to say what he thought. At the same time he is ridiculed for having an opinion that differs from everyone else's as well as not playing nice with the other kids. It's a conundrum. One I am sure Tim would have some interesting stuff to say about. Too bad he doesn't get to have his say in **Turn It Around: The Story of East Bay Punk**.

**Turn It Around: The Story of East Bay Punk** is helped by having money behind the film. It looks great and very professional. It also pays to have someone with the money who is also interested in preserving their legacy in the punk scene. There is an incentive to make sure it's done well. Green Day comes off as not so bad in the film. It is the behind the scenes people who ended up trying to cash out on the scene that come across negatively. Hearing them tell their punk story yet knowing what they are up to today is disconcerting. But those may be my biases from having been around too long and having heard too many stories. **Turn It Around: The Story of East Bay Punk** doesn't delve into the nitpicking, infighting or finger pointing. It is here to let you know what the kids can do when they put their minds and hearts into it.

The really big mistake of **Turn It Around: The Story of East Bay Punk** is the choice of Iggy Pop as narrator. I know Iggy's a legend and all, but his voice is so overemphatic in this film. It is hard to listen to. Every time he speaks, I cringe. Wasn't there anyone actually involved in the scene with a more appropriate voice? (eastbaypunk.com)

So much nostalgia makes me happy to receive the nondescript DVD **Up In Flames**. There was a note attached that simply states "it was filmed by an anonymous filmmaker about the Greensboro, NC punk scene in 2016." **Up In Flames** includes performances by JJ Doll, Night Birds, Drugcharge, Bad Eric, Menthol and others. It is filmed crudely. The sound sometimes sucks. There are shots of people puking or acting like jerks. But whatever it is, this is what is happening now. In thirty years when someone is wondering what it was like back in 2016 they won't have to rely on a talking head telling them about how great or crappy it was. They'll be able to just take a look and see. (tolivealie.com)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# RECORDS

For review and radio play consideration, send two copies of vinyl or one copy of CD-only releases to PO Box 460760, San Francisco, CA 94146, USA. We will review everything that falls within our area of coverage: punk, garage, hardcore, etc.—no major labels or labels exclusively distributed by major-owned distros. Releases without vocals or drums will not be considered. Please include contact information and let us know where your band is from! No reviews of test pressings or promo CDs without final artwork. All records reviewed are added to our archive, the largest collection of punk records in the world.

(AM) Allan McNaughton
(AU) Andrew Underwood
(BA) Mike Battleaxe
(BT) Ben Trogdon
(CK) Carolyn Keddy
(CR) Camylle Reynolds
(CS) Chris Hubbard
(DB) Daniel Becker
(DG) Dan Goetz
(DZ) Ryan Modee
(EW) Eli Wald
(FS) Fred Schrunk
(GA) Grace Ambrose
(GB) Graham Booth
(GH) Greg Harvester
(HW) Hayes Waring
(JC) Josh Carman
(JK) Jon Kortland
(JR) Jason Ryan
(KK) Kenny Kaos
(LG) Layla Gibbon
(LP) Langford Poh
(LT) Lena Tahmassian
(MA) Matt Badenhop
(MC) Mitch Cardwell
(MM) Marissa Magic
(MW) Max Wickham
(PA) Pete Avery
(RH) Ryan Hertel
(RK) Ramsey Kanaan
(RL) Ray Lujan
(RO) Rotten Ron Ready
(SW) Shivaun Watchorn
(WN) Robert Collins

**ABOLITIONIST – "The Pinnacle" EP**

Political hardcore out of Portland that somehow feels like a combination of POISON IDEA and JAWBREAKER. It's dark, bleak, and incredibly driving. There are catchy moments, and even some metal riffs, but it's mostly mosh time on this record. Great stuff. (FS)
(Different Kitchen / 1859)

**ABOLITIONIST – "The Vicious Rumor" LP**

ABOLITIONIST play melodic hardcore with a darker edge: fast and angry, but with strains of thoughtful pop punk like JAWBREAKER or HOT WATER MUSIC running through. Most lyrics reference their hometown of Portland in some way but the general feeling is that they are pissed. They don't sound like any other band coming out of Portland right now, but they are a fine addition to that city's amazing legacy of powerful music. (AM)
(1859)

**ABRISS – LP**

High energy hardcore from Germany. ABRISS play short and catchy blasts on this 14-song one-sided 12". Though almost all of the songs clock in under one minute, they manage to pack them full of riffs and urgency. The label mentions other bands these dudes play in such as MANN KACKT SICH and NERVOUS BREAKDOWN and influences like BOMBENALARM, and while this has some early '80s hardcore tendencies, these songs sound fresh and firmly rooted in the present. I'm not sure what they're saying, but with titles like "Sauerkrautliebe" (which I think means "sauerkraut love") and "ACABb," I'm pretty sure I can get down. Fun little keyboard solo in "Deutschpunk ihr Pisser." Recommended. (JC)
(Spastic Fantastic / Twisted Chords)

**ALLERGY – "Smog" LP**

Philly's noiziest offer up ten tracks of crusty noize-core for your delectation. The basic building blocks are DISORDER / GAI-esque clean bass and 1-2 drumming, which are both busy but not frantic. The drummer's got great swing, laying down some very pleasing rhythms on the toms, while the bassist is all over the neck with the kind of ascending / descending bass lines one frequently encounters in the noize-core genre. The guitar, partially because it's a bit buried in the mix, is more distortion and effects than instrument. The weakest link is the vocals, which are perfectly fine but are neither intense nor unique enough to be particularly memorable. This is a solid release but pales in comparison to their live presentation. I hope their next release gets closer to capturing the true intensity of their sound. (AU)
(Bloody Master)

**ARCHIVIST – "Construct" 2xLP**

How do you categorize a thing that sounds like modern emo hardcore kids influenced by anthemic black metal? I'll take the metal parts, but when ARCHIVIST descend into the post-rock realm I am at a loss. It sounds like melodic alt radio rock with double bass drum. I mean, the other night when I was cleaning up after dinner and the wife and I were listening to NPR *(I'm old, fuck off)* and there was a thing about this band called PARAMORE. I listened to the interview and I was like "This band sucks….I mean, of course they suck, they are a Christian alternative band being interviewed on NPR." There are moments on this record that fucking remind me of *that*. Like "Property?" and "Birth Of Ire," and then there are guitar parts that sound like The Edge *(that's the dude from U2)*. I don't know, man...maybe I don't get it. Clearly I don't. ARCHIVIST are polished, professional mainstream "blackened shoegaze" or something like that? I could easily make one crushing record out of the good material included in this double LP opus because the good parts are REALLY good ("Scorched Earth Policy" is, for the most part, a burner), but I'm not the artist here. (WN)
(Alerta Antifascist / Halo Of Flies)

**ARCTIC FLOWERS – "Remix" 12"**

Starting off a remix 12" with pretty standard versions of three of your best jammers is a good plan...gets the listener (in this case, me) warmed up and ready to dive into the weird stuff. "Technicolor Days: Stereoscopic Remix" closes the first side, and it's fukkn 1987 and I'm fifteen and alone in my bedroom with the lights off, wishing that I could share anything...with anyone. With this reworking, ARCTIC FLOWERS fully realize the vibe they've been hinting at for years, and the gate is wide open for the flip. Three more versions of the band's most recognizable track on the flip: a mopey but driving dance floor number, a sunrise cool down dub, and a blown out EBM / disco banger. Clearly the bridge has been built, and I hope that more bands continue to drive back and forth across it. (WN)
(Deranged)

**ÅTERFALL / VANVETT — split 10"**

A clean and anthemic split between two Swedish D-beat bands, replete with WOLFBRIDGADE's precision and ANTI-CIMEX's vocal grit, plus a few predictable solos and welcome and familiar breakdowns. ÅTERFALL play a safe—albeit catchy—selection of traditional Scandinavian rippers. I really like the spastic drum fills that counter the typical D-beat, which are very NUCLEAR DEATH TERROR-esque. Kick back and enjoy this side at the BBQ. VANVETT are slightly heavier in tone and affect. Not as crazy as LÄRM, not as specific as DS-13, but somewhere in there. Some nice dissenting chords drive this split into the dirt. Yeah, this is pretty great. In the words of VANVETT, "*Abrakadabra Für Alles*." (JR)
(Buzz Box / Mog / Phobia / P.P.P.)

**AUSENCIA – "¿Cuantas Vidas?" EP**

The title track alone is worth way more than the price of admission, but this entire EP is an absolute must for fans of old school bouncy punk. Southern California by way of Riot City; check the single notes in the front of "Tus Ojos Dicen La Verdad" and start practicing your Spanish so you can hit every chorus with a fist in the air. If there were justice in the world, modern thinking punks would replace some tired COCK SPARRER "classic" with "Mi Corazon Lloro" and we could all join hands and join forces and the world would belong to all of us. For fans of punk. (WN)
(Discos MMM / Verdugo)

**GLORIA BALSAM WITH PSYCOTIC PINEAPPLE – "Fluffly / Rockin' High Hopes"**

Richmond Records warehouse find! If you have always wanted to have the full Dr. Demento experience your time is now! One of those nighttime talk show "worst music of all time!" records, when we all know that the actual worst music of all time is some shitty bar rock cover band, who are probably playing your hometown right now, a mix of CREED and KANSAS or whatever. This is goofy. For this particular genre of "worst record" I'm more inclined to go for less of a wannabe musical theater singer attempt and more of a SHAGGS / end of the world feeling. (LG)
(Richmond)

**BENT – "Mattress Springs" EP**

The vocals hearken to the classic avant / earth punk realities of the SLITS, that wild charged internal / external sound! The music is exploratory and venomous, wild and free and dangerous; it will make you want to read a book outside in the grass and bring down the state simultaneously. Insurrection sound for those who seek out post-punk records to score their existences, lurching guitars and rhythms that create landscapes and new visions! Brisbane seems to have a pretty sick outer-worldly concept on the punk ideal… (LG)
(Emotional Response)

**BORZOI – "Surrender the Farm" EP**

Most of the songs are pounding, simplistic, and cathartic, like a less fucked version of CRAZY SPIRIT or DAWN OF HUMANS or another New York band from a few years ago, and the singer definitely has the muffled yelping quality of David Yow. The closing track "Millipede" is a winner, as it introduces a little bit of HOT SNAKES into the songwriting formula. (LP)
(12XU)

**BRAIN-BATS – "Road Kill from Outer Space" EP**

Mid-tempo spooky rock from Milwaukee. In addition to guitars creating haunting melodies, the band adds synth to the mix. Both songs are similar and the riffs are a little generic, while the song on Side B starts to drag a little. Vocals are somewhat over the top. Cheesy, *Pork*-style art complete with naked, cartoon boob sex demons. I'll pass on this one. (JC)
(Atomo-Guano)

**JACKSON REID BRIGGS & THE HEATERS – "When Are You Going To Give Up On Me So I Can Give Up Myself" LP**

A bevy of Australian grill-fat rockisms to be heard here, and all of the 2017 variety to boot. Zero-subtlety guitar scorch is all you get here, which is something we often look to Australia for, so who can blame them? I wish they'd go full-shithead at some points, but they never do. Tame? Well, kinda. A skinnier, smarter COSMIC PSYCHOS weren't on my wish-list, and shouldn't be on yours either, goddamn it! (MC)
(Grubby Publications)

**TRACY BRYANT – "Parachute / Protect Your Head"**

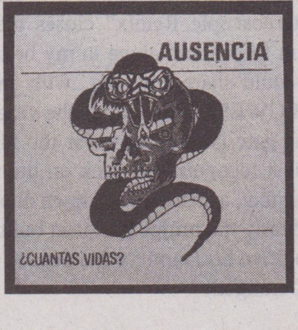
This solo work is undisciplined, gothy guitar noodling over "I would whisper this if I thought I could whisper loud enough, so instead I'll just talk-shout them" lyrics. Check out his band CORNERS for a much more fulfilling experience in the goth garage world. (RH)
(Volar)

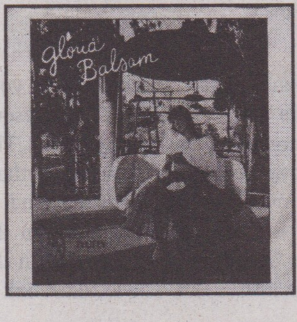
**BULSCH – "Tartington" EP**

This Cleveland outfit, supposedly featuring geniuses from VANILLA POPPERS and PERVERTS AGAIN, marches through some prim-style hardcore punk using a nonsensical, made-up language to shout their ideals (my fave line: *"Fuck-You-Inee-Inee-Outbawl!"*). Inside joke gone too far, but it's punker than shit so I can roll with it. In these trying times, concept punk should be equally as punishing and nonsensical as day-to-day existence is, so I suppose BULSCH is onto something good here. Admirable knuckle-drag stuff. (MC)
(Blow Blood)

**BURNOUT – "Survivors of Suicide" EP**

This one is some real well done powerviolence out of Arizona. These guys know when to blast, when to sludge, and when to chug, and every change is on point! The suicide theme throughout really ties the whole package together. This is exactly what I'm looking for in a powerviolence band. It's not that they are doing anything new, it's that they're doing everything right! (BA)
(Blast House / To Live a Lie)



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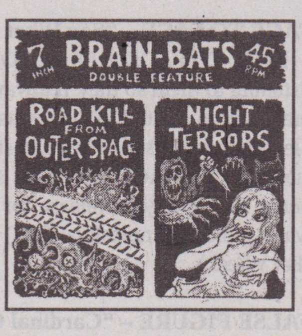
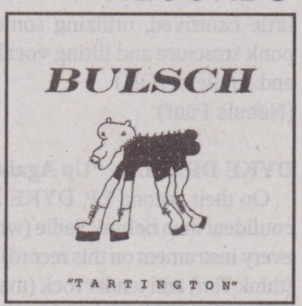





**THE CAVEMEN – "Band in B.C." EP**

Hissing, heinous sounding garage du garbage. This is a nice selection of songs pulling from the respective hats of the BIRTHDAY PARTY and the SONICS with enough fast songs and changeups to keep snobs such as *moi* invested. Consider for instance the "Son of Sam" as performed by the TROGGS disorientation groove of A-side highlight "Cannibal," stumbling out of rhythm enough times to make every return to meter sound like a true world-historic discovery. If this band actually wears loincloths or some shit when they play live consider every positive word in this review officially redacted. (EW)
(Weirdly)

**CHEAP DRUGS / SUNPOWER – split EP**

Cool split that features Belgium's SUNPOWER and CHEAP DRUGS. The SUNPOWER side is tight as fuck and shows that the band boasts a wide range between fast thrashing blasts and more mid-tempo catchy parts. The songs are very well put together with vocals that are reminiscent of the DEAD KENNEDYS but much more tolerable to these ears. I'm a fan of the hoots and howls on "Smells Like A Rat." CHEAP DRUGS bring a moodier mid-tempo vibe to this split. Their songs are somewhat disjointed and remind me of bands like DOUBLE NEGATIVE. Pick this up ASAP! (JC)
(Spastic Fantastic)

**CLEVINGER – "Personal / Professional" LP**

This is aggressive pop punk with gruff vocals in the style of the ERGS. It's pretty typical for the genre. The songs are mostly up-tempo and pretty simple and the vocals are sort of nasal and off-key. Unfortunately, they tend to lack the hooks necessary to make the songs catchy and stand out from the rest of what is out there. There are some strange lyrical quotes of CROOKED FINGERS and JOHN SAMSON, but both of those would be a bad comparison, because while the band sometimes sounds like the PROPAGANDHI songs that Samson sings on, they don't come near either Eric Bachman or Samson's songwriting ability. Don't get me wrong, it's not terrible, it's just not that good. (PA)
(Salinas)

**CLOUD RAT / CREVASSE – split EP**

Holy fuckin' '90s alert! CLOUD RAT are dead ringers for the late '90s intensity brought by bands like ACHEBORN and even MOHINDER, influenced by emo and grindcore in equal measure. Blastbeats, painfully earnest vocals and technical riffing abound, all topped off by a surprising and well-executed ELECTRIC DEADS cover. Germany's CREVASSE clearly have drunk deep at the well of the '90s "Bremen sound," bringing a metallic attack that recalls SYSTRAL, ACME, and MÖRSER. Lots of chunky metal riffs and sludgy crawling parts, with vocals that recall but don't particularly sound like *Bleach*-era NIRVANA in parts. Good split, especially appealing to those who have fond memories of the '90s German hardcore scene. (AU)
(Contraszt! / Halo of Flies)

**CLOUD RAT / MOLOCH – split LP**

I'm not sure what it's supposed to mean but CLOUD RAT is a sick name, and the dynamic, blackened crust that they belt out is even sicker. They are reminiscent of LUDICRA, with more of an epic crust overtone. At moments they almost sound like EMPEROR. That being said, they don't over do it with the epic stuff. Mostly they just blast us into the freezing moon! MOLOCH does some incredibly anguished, extra slow doom that is as heavy as six feet of earth. As I listen I can feel the black agony creeping through my bloodstream, then oozing icy sludge out of each pore. This is a great record to dig your own grave to! Highly recommended! (BA)
(Feast of Tentacles / Halo of Flies)

**COMMUNITY – "Mushy Peas" EP**

Straightforward dark hardcore that's characterized by thick, treble-y guitars belting out malcontent and somewhat dissonant riffs and a quite hoarse vocalist shouting over everything. A couple of the songs are more mid-paced, while the rest are fast, and the rough recording matches the music well. (DG)
(Kids of the Lughole)

**CONTROL FREAKS – "Mindless Entertainment" LP**

It is somewhat reassuring to know Greg Lowery keeps on cranking out music. His latest musical incarnation is similar to his last group, the ZODIAC KILLERS, but the CONTROL FREAKS are catchier. It is either the unusually slick production or the female vocalist. She has one of those baby girl voices with a real brattiness to it. It is off-putting at first, but once you get used to it, it grows on you. The songs have first wave punk-ish themes like PTSD and blowing up Hollywood. In fact I've had the song "Hollywood" in my head for days. Excellent cover of JACK & THE RIPPERS "No Desire" too. (CK)
(Slovenly)

**COORDINATED SUICIDES – "False Pleasure" EP**

Brooding, dark hard rock from Madison, Wisconsin. The band name is a bummer. Haunting guitars and blood-curdling screams for vocals sometimes accompanied by chanting, angelic vocals. The music is heavy at times, dissonant and disjointed at others, with arty lyrics. While this may not speak to me directly, I will say that it's hard to pigeonhole this band into one easy description or sound. These songs could have been found on a *Dope-Guns-N-Fucking in the Streets* comp and I would be none the wiser. (JC)
(Kitschy Manitou)

**DIE DAMEN UND HERREN DES ORCHESTERS – "Zweihundert Jahre Ohne Erfolg" LP**

Each side starts with quieter, more somber moments with extra instrumentation, including piano, clarinet, and saxophone. The effect reminds me of something between INVSN and late-period MOUNTAIN GOATS, never really occupying the full space of either band, but containing layers of each realm. At other times, the band sounds hokey and bouncy. It's definitely very tight and catchy, but a

little contrived, utilizing some hot-shit guitar leads within an indie-punk structure and lilting vocal melodies. It's very well produced, slick and soulless. (GH)
(Nebula Fünf)

**DYKE DRAMA – "Up Against The Bricks" LP**

On their second LP, DYKE DRAMA sounds more fully realized and confident than before. Sadie (who wrote all of the songs and played nearly every instrument on this record) brings her love of the REPLACEMENTS (think *Tim*) and tender rock (maybe SPRINGSTEEN and BENT OUTTA SHAPE) to write broken-hearted love songs geared towards trans women and queers. Side one feels upbeat and bouncy, using catchy riffs to drill each song into your head. "You Can't Count on Me" is destined to stay bouncing around in your brain for a few hours. Side two works on your heartstrings, diving down into sadness and betrayal through the last heartbreaking song. An excellent LP. (GH)
(Salinas)

**ENDLESS CHAOS – EP**

Well, fuck. This is exactly my kind of shit. The DEATH SIDE-style logo should be tip-off enough that this is traditional Japanese hardcore, and sure enough it is, executed at a very high level indeed. The riffs are huge, the drumming is relentless, and all three members contribute vocals, crafting some excellent trade-offs on the choruses. The lack of guitar leads is a bit of a bummer but the songwriting is top-notch, leaning toward the speedier side of the style à la NIGHTMARE. Really, the best comparison is early MUSTANG, stripped of that band's nods to rock'n'roll. This is an excellent EP. (AU)
(Kick Rock)

**EVEL KNIEVEL RICE – "Mr. Grover's Room" EP**

An archival EP of never released recordings by a 1988 British skatecore band, heavy on the pop and nerd factor. You get goofy Japanese style comic artwork, KISS and other American pop references of the day, and wacky "fun" lyrics. Fucking kill me. It's like DAG NASTY combined with the STUPIDS. If that sort of thing is to your interest, then this is a nicely packaged record with a lengthy and informative booklet included that I have no intention of reading. (RO)
(Alona's Dream)

**EXHAUSTION – "Surrounded by the Depths" LP**

French melodi-crust that drinks deeply from the TRAGEDY well. I can't tell if it's the lifeless recording or the musicians themselves, but this is a pretty flat record. The band really shine in the more restrained and inventive melodic passages, while the "heavy" parts are straight out of the playbook. The competent but completely stereotypical artwork does the record no favors. It's not bad, it's just too derivative to deserve a listen over the records they're influenced by. The band are really fucking good at writing the more gentle, even acoustic stuff, and I would love to hear them explore that style more in their next recording. (AU)
(Destructure / Distro-Y)

**FACE TO FACE – "Say What You Want / I, Me, Mine"**

FACE TO FACE is FACE TO FACE, for better or worse. I grew up listening to them so they'll always have a special place in my heart for them, but my initial thought was, "This is gonna suck." Instead, I was pleasantly surprised! They can still keep it real. Both tracks are catchy and carry the FACE TO FACE sound of clean recording and melodic punk. This is a good release for anyone who ever liked this band and wants a piece of nostalgia. (DB)
(Fat Wreck)

**FALSE FIGURE – "Cardinal Cross / Exhale"**

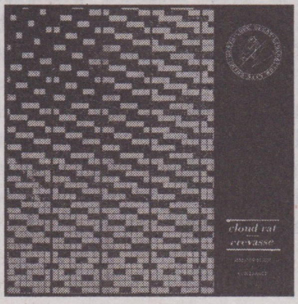
Newer dark and noisy punk hailing from Oakland, California. Like the NEW FLESH or CRIMINAL CODE, this band could perhaps be more accurately described as hardcore-inspired post-punk, with a bit of a garage sound. The vocals occasionally emerge from beneath the mix, adding a touch of dreary melody. I dig it and am looking forward to checking them out live. (LT)
(self-released)

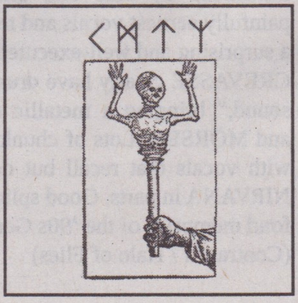
**FEEDERZ – "WWHD: What Would Hitler Do?" EP**

I once mopped the floor with some punk kid's head at a FEEDERZ show in North Hollywood. Not one of my finest hours but it shows you what kind of rage and emotion a FEEDERZ show can inspire. Their first single and album are fucking amazing examples of shit-starting venomous (and catchy) punk. This record? Not so much. I find it interesting that the most protest punk concerning the current administration is coming from old timers (DOA, MDC…). This record, like those, unfortunately falls short musically and is artistically pretty obvious and weak. Trump in a Hitler outfit? WWHD?! I expected much more from the man who glued sandpaper to album covers to fuck up your collectibles. You get the same basic blues scale bass riffs and Frank's vocals sound really good, but there's no real bite and the sarcasm and subversion is tired. "Sabotage" is the better tune, but that's not saying much. He stole Jello's wife so that'll always win points, but I'll still be waiting for something better, Mr. Discussion. FTW. (RO)
(Slope)

**FIT FOR ABUSE – "The Psycho Ray Sessions" EP**

For people around in late '90s New England, this lost FIT FOR ABUSE recording session is likely a "you know if you need it" release: eight tracks of Midwest-meets-Boston hardcore from a time when straightforward hardcore like this was hard to find. "Psycho" Ray Damien does his best Brannon bark (I vastly prefer his vocals to those of original FIT FOR ABUSE singer Matt Kelly, who left the band to drum in the DROPKICK MURPHYS). "Torn in Two" is an anthem, practically the "Whatever I Do" of the '90s. I was too young for this band the first time around, but their sound on this recording is so timeless that I'm truly stoked to have heard this first. Hardcore rules, OK? (SW)
(Painkiller / Warthog Speak)





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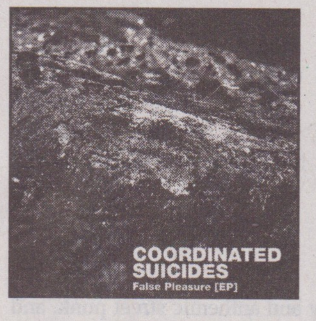
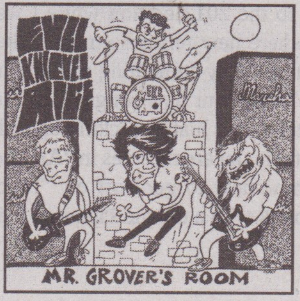
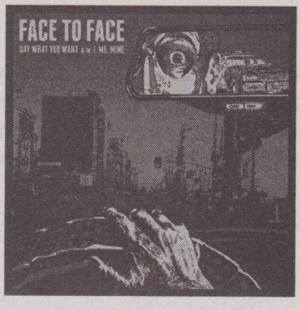





**FIT FOR ABUSE – "Too Little, Too Late" EP**

Five outtakes from the *Mindless Violence* sessions, courtesy of the thought-to-be-missing master tapes that were recently unearthed. Not that many people were playing early '80s style hardcore in 1996, but FIT FOR ABUSE delivered the goods with songs and a raw sound that stands the test of time, even at a point when this kind of thing is beyond commonplace. One *Victim in Pain*-meets-*Kill For Christ* scorcher, two scrappy Oi! numbers, and two covers by the ABUSED and IRON CROSS, respectively. (DG)
(Painkiller / Warthog Speak)

**FRIED EGG – "Back and Forth" EP**

Compared to the off-kilter, focused raging dynamism of their last record, *Back and Forth* is more straightforward aggro hardcore. The sonic aesthetic is more or less the same, but most of the songs consist of 1-2-1-2 repetitive riffing with admittedly captivating and relentless hoarse raving madman vocals, occasionally interspersed by breakdowns and whatnot. The songs on the A-side ride on pure fury, but could make the same point in half the time or less. On the flip, "Easy Way" is similar but better and a bit more concise, with a killer breakdown intro to boot, and "Side By Side" throws in some mid-paced moments. I personally prefer what they were doing on their last record, but this is definitely good for what it is. (DG)
(Beach Impediment)

**GAZM – "Menace 2 tha Earth" EP**

Thank god the music is better than this record's appropriated AAVE title or the dumb (in this context) graffiti lettering that adorns it. The singer does a pretty good Brendan Radigan approximation with some HR flair over thick, crunchy NYHC meets Motörcharge riffing, with notable metallic solos and overdubs. I can't quite put my finger on it, but whether we're talking about ANTIDOTE or BREAKDOWN or NAUSEA, there's a thread that runs through a lot of the hard liveing side of NYHC that this band gets and is in their music, despite being from Montreal. I think even better things are in store for their future records. (DG)
(Byllepest Distro)

**GRAND COLLAPSE – "Along The Dew" LP**

Crisp metallic hardcore. It's almost so tight that it makes you think about slicker and more melodic bands, but this is just lightning fast crushing hardcore. The breakdown riffs are brief and stellar (or, perhaps, stellar in their briefness), and the overall feel here is almost like later FROM ASHES RISE riffs with ultra polished, professional drums. Ultra intense and bordering on emotional here and there, and I think my only complaint is that there's no real edge to it because everything is fukkn *perfectly* delivered...but this UK outfit has me compelled if nothing else. (WN)
(Ruin Nation / TNS / Urinal Vinyl)

**HACK JOB / HOOKED ON CHRIST – split EP**

This one is a quick little sampling of English blasting. First up is HACK JOB, who do some barebones thrash-core with quite a bit of SPAZZ influence. They're not bad, but I'm not as excited as I should be given my affinity for thrash and SPAZZ. The HOOKED ON CHRIST side is a cider-fueled mince fest. They're one of these two-piece fast-above-all not-giving-a-fuck bands. They are pretty fun, but could also be more exciting. Not bad is about as good as this one gets. (BA)
(Angry Scenes / Birmingslam Hardcore Collective / Charlie's Big Ray Gun / Peabrain / Rip Roaring Shit Storm / Suspect Device)

**HÄPEÄ – "Ei Sota Yhtä Miestä Kaipaa...Siviilielämä Varsinkaan" EP**

Holy shit. Off the motherfucking rails hardcore punk rock from Finland. Relentless. Fierce as fukk. Drums that do not stop for anything and a brutalized guitar full of piss and hiss struggling to keep up with the punishment being inflicted upon it. This thing is fukkn intense and extremely good. Highest recommendation. (WN)
(Lärvilevyt / Tampere Hardcore Coalition / Urealis-Tuotanto)

**HARDWARE – "Burning in the Sun" LP**

Western Massachusetts's HARDWARE plays dark and heavy metallic hardcore awash in an ambient haze that frequently alternates between scissor-beat blasts and sludgy or grooving slow parts, with any given song ending equally as abruptly. I'd imagine that the original powerviolence players and Earache grinders are influences, but they are definitely not copycats, and some quasi-psych elements show up a bit later on the record. The singer screams like she has freezing / burning glass in her throat, and the big, abrasive recording accentuates everything well. (DG)
(Atomic Action!)

**HEXIS – "Tando Ashanti" LP**

Slow, rhythmic, and serpentine, this HEXIS LP starts out with disorienting vocal layering and dismal, vibrating riffs. The drums and bass quake under currents of electric alarms. The sparse snaps on the snare are like gasps for air. Strange breakdowns cut in with hardcore punk nods and blackened blasts. Super cold, calming, enveloping, and unsettling music. Scenes of mysterious murderous conflict decorate the liner notes. What I thought might be generic is thoroughly captivating. (JR)
(Alerta Antifascista / Halo of Flies)

**HIGH VIS – "A Fist For When You're Down / Positive Intervention"**

A game of two halves here but at the end of the day, it's the listener who wins. Drop the needle on side A and a melodic chime heralds an introductory salvo that fizzes with the spark of "The Great British Mistake." The vocals strain with desperation and anger borne on endless austerity and death by a thousand Tory cuts. The flip mines the same emotional coal seam but at a more sedate pace more akin to later JOY DIVISION. More to come on the horizon for HIGH VIS, no doubt. (AM)
(Farewell)

**HI-STANDARD – "Another Starting Line" EP**

Since calling it quits in 2000, HI-STANDARD have been fairly quiet aside from hosting their Air Jam Festival in 2011 and 2012. I'm still

sore about how I couldn't get tickets to the 2012 edition while I was in Japan, but this virtually out of nowhere new release almost makes up for it. I know a lot of happy Japanese thirty-something punks who are definitely freaking out about this. These four new songs show that they haven't lost anything in their sixteen-year hiatus, picking up right where they left off. They expertly flex their sincere muscles in "Another Starting Line" and show they still know how to goof off on "Touch You." This is classic Fat Wreck-style punk with a unique Japanese flair. Now bring on the full-length! (RH)
(Fat Wreck)

**HOLY HANDS – "Sweet Love" EP**
For the most part, this sounds like those late '80s / early '90s punk bands that were not really going in the grunge direction but were flirting with radio rock (BUFFALO TOM, BIG DRILL CAR, etc.). The songs are mostly mid-tempo but can also be driving at times. Everything about the sound is big (guitars especially) and while not heavy on the hooks, it is pretty catchy. The vocals are sung and done very well. In fact I hated the record on first listen but it is totally growing on me. Is it because I'm old? Maybe, but if you liked later NAKED RAYGUN or ALL or any previously mentioned band, these guys do it really well. (PA)
(Atomic Action!)

**ISOTOPE SOAP – "Piñata Chaos" 12"**
Wily, synthy punk that would already be on the tip of everyone's tongue if it was from the Midwest rather than Sweden. The opening track woulda made a great single and should be plenty exciting for any listener, but listen on and enjoy a little more jitter and clang mixed in. Live and electronic drums both have their place throughout. They've got upbeat and rockin' tunes like "Saved You from Jesus" and "Trump des Willens," and the full on hardcore assault of "Radiated Head," tempered with haunting and electronic-heavy "Piñata Chaos" and "Em Drive Thruster." Some folks in Sweden are living out their dream GEZA X tribute band, and we should all be thankful. 300 copies, you scumz. (MA)
(Levande Begravd)

**JANITOR SCUM – 12"**
Child-like squibble squabble rambling mess over a drum machine back-beat. The A-side sux. I upped the low end and cut the treble on the stereo because it felt like I was swimming in garbage. Best comparison is like babies and cats playing various Ralph Records jams. I do like the art. Looks like if ROTTEN LIVING had stayed up all night watching the Basquiat movie and decided to do an angular punk record. Hand-screened blue on reverse board. B-side is great. Fresh, immediate-sounding lo-fi punk that has swing. Maybe just etch out the other side. Music made when Mom sends you to your room cuz you spilled the cup of Pepsi. The record is fun. The dancers can dance to it. (BT / HW)
(Lumpy)

**JOYRIDE! – "Half Moon Bay" LP**
Introspective punk; pop hooks, angst heavy vocals, and utter melancholy fill every song on this LP. Their sound stays true to the San Jose CRABAPPLE and TRY THE PIE line of emotionally raw, off-kilter pop punk. This is definitely something to listen to while feeling sentimental, because it will make you fall down that rabbit hole. (CR)
(Salinas)

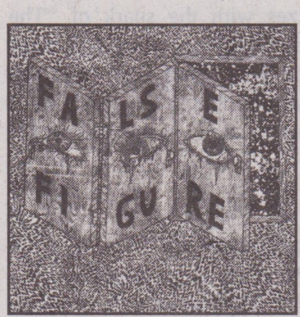
**KRUSHERS / M.N.S. – split EP**
M.N.S. kicks things off with punchy and anthemic street punk, and their main vocalist sounds like the guy from NABAT. They're kinda like a DIY version of RANCID. KRUSHERS is more thrash metal and has two vocalists, one yelling guy and one cookie-monster growling guy. Of these two Italian bands, M.N.S. is easier for me to relate to, but neither made much of an impression. While I appreciate the DIY spirit on this split, I can't wrap my brain around why *nineteen* labels decided to team up to release it. (MA)
(Anomalie Sonore / Cess'Attuppatu / 83 / Eskaramuza Distri / Fallen Crow / Gana Mala Autoproduzioni / Gi-kill! Autoproduzione / Impeto / Kult Idea / M.A.D. Productions / NKTN / Pasidaryk Pats / Passione Nera / Rauha Turva / Scaglie Di Rumore / Tifiamo Rivolta Co-produzioni / Torpedos Roma / Tuscia Clan / Velena)

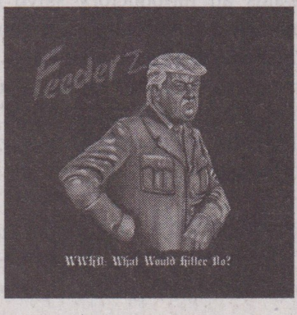
**KÜRØSHI – "Poverty, Ignorance, Greed, Slavery" LP**
In the '80s, it was the Brazilians drawing influence from and mastering the style of the Finns. Since the '90, the Finns have been engaging in a similar creative exchange with the Japanese hardcore scene to great success. Following in the footsteps of SELFISH, Finland's KÜRØSHI have crafted a masterful LP of Japanese-influenced hardcore, complete with epic leads, commanding vocals, and tough gang choruses, all topped off with typically excellent Sugi art. The songs are a bit shorter than usual for the style, getting in and out with great efficiency and little of the elaborate structure and build that their influences typically use, which gives the record a driving feel that makes for a compelling listen. There are dashes of mid-tempo crust thrown in as well, as in the breakdown of "Hierarchy," that offer a bit of respite from the all-go all the time feeling, but they are sparse and effective. (AU)
(Fight / SPHC)

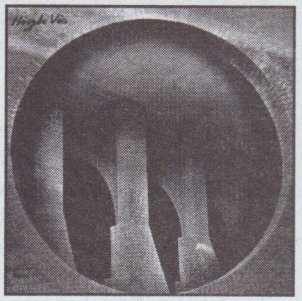
**LES LULLIES – "You're Doing Wrong" EP**
'90s style garage punk from Spain. It's fast and frantic and full of attitude. They even include the prerequisite FUN THINGS cover. Nice. (CK)
(Discos Meteoro)

**LÖGNHALSMOTTAGNINGEN – "Allt Om Hat" EP**
I'm only familiar with the first EP from these Swedish pop veterans-turned-purveyors of classic Swedish hardcore, and this one shows them breaking away from the straight-on raw MISSBRUKARNA-like assault. While it's still definitely part of the recipe, they've got more wacky and experimental shit going on here, including some noise-









guitar elements and off-kilter rhythms. Un-distorted and lackadaisical-style vocals seem to be the main charm, as they play fast, but the overall mix is a bit weird. The vocals sit right on top a lot of the time, causing them to sound separated from everything else. This one fits more in the oddball category, which is not a problem. By all means, fuck the trends. The cover art is atrocious, but maybe if I could read the caption it would make sense? (MA)
(Emotional Response)

**LONG KNIFE – "Sewers of Babylon" EP**

I haven't checked in on LONG KNIFE since reviewing their last LP, but I recall being pleasantly surprised. This EP is dynamic and varied song-wise, especially for being so reminiscent of POISON IDEA (and even RKL on "Only a Reflection") in so many ways. Bands that unmistakably sound like older bands typically annoy me, but LONG KNIFE are actually really good and musically appealing. Lots of great stuff here! I dig the bounciness of "Painting the Night," and the talk / yell thing on "The Tower" works well, as does the keyboard-into-guitar solo! The closing track is short and pummeling with a super-cool but simple stinging guitar / keyboard trill sitting in as a chorus. Really great hardcore EP (way better than the cover art would lead you to believe!), which should be extra-exciting for punks who've spent a lot of time with their POISON IDEA records. (MA)
(Beach Impediment)

**LUNG LETTERS – "Passing Days" EP**

Very sweaty and hairy hard rock from Texas. These Lungers have '90s pus coursing through their guts and it's that same full-barrel shite folks would attribute to AmRep and / or Touch & Go heavies. The title track is convincingly tough and noisy, but "The Coast," with its more locked-in rhythm, stands tallest of the three tunes here, even if it amounts to little more than PISSED JEANS rehash. (MC)
(Super Secret)

**MAD PARADE – "Gangsters / Bitter End"**

In my mind it's somewhat gutsy for a band like MAD PARADE to continue to put out new music. These guys made their first record about 35 years ago. It was well thought of. Putting out new music, they run the risk of people saying they haven't changed. Or they run the risk of people criticizing them because they *have*. I was never their biggest fan. I found their early music a little too dramatic and felt like they took themselves a little too seriously, but they definitely had a following. The sound remains somewhat similar. It's straightforward, mid-tempo, early hardcore, with a leaky lead guitar that makes it sort of eerie and serious. There is something kind of nostalgic about it now for me. I suppose that was all part of their master plan. (KK)
(Gutterwail)

**MAGIC CITY – "Free" EP**

Despite having people who have been doing this for a very long time—a BAD NOID and an INMATE for one—these four songs have a genuinely spontaneous and existential quality that sounds like four weirdos getting together and playing punk for the first time, and nailing it far better than many studied and self-conscious punks ever realize in a decade of playing music. While I almost feel like this describing what these songs sound like is beside the point, and each is a little different from the others, I hear various dark early '80s LA elements at the base of the sound, with the hard rock crunch of the guitar adding its own facet, and quality songwriting and defiant vocals wrapping it all up. I definitely heard horns, too. Song subjects include freedom (duh), persistence in the face of recurring zombie attacks, that friend that's gone but that you'd kill for, and the monster in the mirror. *"Now we make the rules, and we can change them when we want!!"* (DG)
(Blow Blood)

**MEXICAN WOLFBOYS – "Skatization of the Christian West" LP**

MEXICAN WOLFBOYS (a weird fucking name and I want to know where they got it from) started as a psychobilly band. In the last five years they apparently lost their upright bass and replaced it with an obsession with skating and the result is ten tracks of mid-tempo punk rock. I love the title song and its lyrics: *"We're gonna trash police brutality / slide over law and order / smash states and nationalities / grind down fences and borders."* Yes! Skate against the system! I wish the songs were a little faster, but the songwriting and delivery are still spot on. (DB)
(Rockstar)

**MODERN WARFARE – "Complete Recordings and More" LP**

Finally, a solid collection from this underrated and utterly classic Long Beach band. Ever since hearing their tracks from the *Hell Comes to Your House* compilation, I've been helplessly hooked. There's something about their quirky but catchy punk that can appeal to both the punk and hardcore crowds, while sounding nothing like any of their contemporaries. The A-side collects both EPs and various compilation tracks, all of which are pure gold. Not a weak or boring moment. The flip contains the 1979 MODERNS EP (half of MODERN WARFARE doing a more power pop style) and some solo stuff from Jimmy Bemis recorded in 2005. You'll probably never need to play the B-side more than once, but it's fine, because the MODERN WARFARE tracks will never get old. The lovely foldout insert is full of rad flyers, photos, and lyrics, and the whole collection has been remastered by GEZA X, who originally produced their first EP. Get it or get the fuck out. (MA)
(Rerun)

**MORBID OPERA – "Collection" LP**

These femme-punk heroines finally get their due on this LP, which compiles their lone 7", comp tracks from *We Can't Help it if We're From Florida*, and unreleased cassette tracks! There are some definite duds on the B-side (never let the man sing!) but the majority of this is cool and clean shuffling punk, bouncing between surfy sinewy guitars and psychedelic stomp, with a detached but menacing woman on the mic, a punky lo-fi NIAGARA! Florida's X! Comes with a booklet that reproduces interviews and lyrics. Glad to have some context but wish the print job and layout were better—we make records because we

understand the power of objects and the package here could be much better with just a few small tweaks. Still essential. (GA)
(Vinyl Rites)

**THE MUFF DIVERS – "Dreams Of the Gentlest Texture" LP**
Take glam influences, set it to a hyperactive, compressed, speed-addled RAMONES beat, throw in some ridiculous lyrics about shitting, sex, robots, and potatoes, and you've got MUFF DIVERS. Don't let that simplistic statement make you gloss over this though. Each song, while dumb as rocks, is catchy beyond belief and spikes its way into your ear holes. Somehow, they take the influences of MARC BOLAN, KISS, DEVO, and the DICKIES and update the sound for 2017. Great shits. (GH)
(Lumpy)

**MUTUAL JERK – "He's Harmless" EP**
After four minutes of an off-balance bass line on repeat, needling guitar runs and daggers like *"you're honestly the very first person I've ever known who's ever had a problem with him…you two would probably hit it off,"* leave it to Atlanta's MUTUAL JERK to make a hook out of a line like *"He's really a nice guy / if you got to know him / he's not usually like that / oh him, he's harmless."* Truly a pitch-perfect assessment of the same excuses for and by the world's terrible shit men. The B-side tackles high school football and straight edge pit nightmares with the same dose of venom. All three songs teeter on a woozy, unstable rhythm, twisting guitar lines, and a mastery of repetition. It's hard to find bands like this north of the equator; the easiest comparisons I can think of lead me to the catalogs of KITCHEN'S FLOOR and CIVIL UNION. A great 7", I demand more. (EW)
(State Laughter)

**NAG – "No Flag" EP**
Extremely heavy and exciting sounds from Atlanta. This band defies description in a lot of ways. Between what sounds like an unscaleable wall of sound among what could be hundreds of guitar tracks and some foreboding under-the-surface synth lines, NAG sounds pointed and in possession of a style of their own, a rare thing these days. "Patterns" has a 1-2-1-2 stomp to it that fellow Atlantans NURSE handle so well, but NAG change things up a lot here, "Walls" for instance flipping between a pummeling (almost BATHORY-grade) break and a dour, almost FLUX-y bass riff. There are a couple pseudo-ambient interludes between the songs here; whether that dulls the edge of these tracks or helps them land with a bit more suspense is up for debate. I spaced on this band's other 7", now it is my life's sole and solemn duty to seek out more from NAG. (EW)
(Space Taker Sounds)

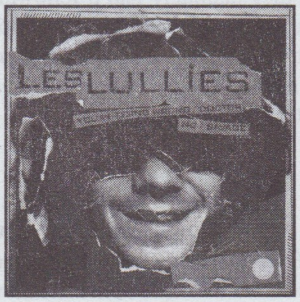
**NATURAL CAUSES / SPONGE BATH– split EP**
Rather than being a split in the truest sense of the term, this record instead pairs one new NATURAL CAUSES track with a remix of a song from their recent full length on Sorry State. NATURAL CAUSES play dirge-y gothy punk in the vein of early BAUHAUS, complete with frozen bass lines and monster movie Dracula vocals, all deep and theatrical. This ends up working really well for SPONGE BATH's remix of "Fashion Device" on the B-side. It's a straightforward acid / Wax Trax aggro house track, but paired with the vocals it works. A goth single for all seasons. (LP)
(Acid Etch)

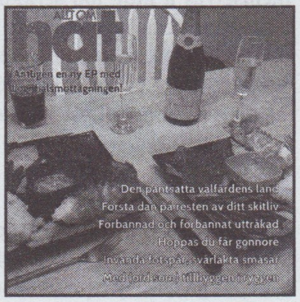
**NEEDLES//PINS – "Good Night, Tomorrow" LP**
If you've heard NEEDLES//PINS you should already know to expect heartfelt poppy songs written and played by people who are talented as fuck. At times their songs get a little too emo for the "typical punk" (if there is such thing) but if you're in the mood for something lighter, this record is it. The speed kind of picks up a little bit on side two but this band is all about the melodies, driving guitars, and deep vocals. Most of the songs are good but I think "Pressure Points" is fucking addictive and it really shows what top notch songwriters these people are. (DB)
(Dirt Cult / Mint)

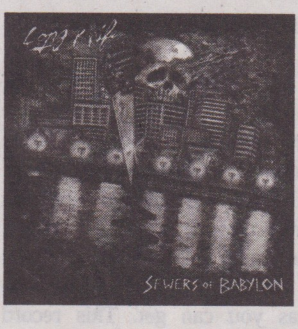
**NIGHTMEN – "C'est La Vie Goodbye" EP**
My friend Layla put a CD of this band in my bin here at *MRR* a few months back. She put a note on it that said she thought I'd like it. The cover art was so bad metal looking that I thought the whole thing was a joke. Turns out it wasn't a joke; the CD fuckin' rocked in a super catchy, power pop sort of way. This one is very similar. The cover art is slightly better, but they need to do some serious work on their band logo. These songs take me back to a time when it was okay for power pop bands to emphasize the pop, without doing that at the expense of the power. It's soft and sweet and poppy, but it's still lo-fi and garage-y. It's upbeat, until they slow it down. It's fuzzy, until it's almost acoustic. This record is worth the extra effort of going to find it. (KK)
(Rockstar)

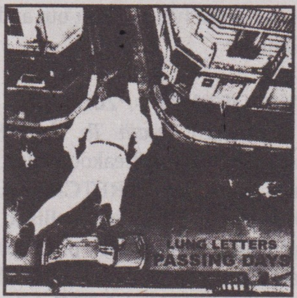
**NO LOVES – "Fully Loaded" LP**
This 2012 debut LP is the punk'n'roll equivalent of a disenfranchised bar band in a tourist district playing for tips. It's technically well put together, but you won't bother to learn the band's name or ever seek them out again once your vacation ends. There is room in the world for silly party-rock about drinking and dude stuff, but it should at least have some oomph behind it. If there's passion here, I'm not hearing it. (RH)
(Stiff Pole)

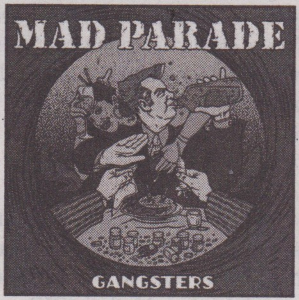
**NO LOVES – "Plum Crazy" LP**
Nashville, TN's NO LOVES deliver thirteen tracks of punk rock that sound like they're inspired by '90s EpiFat bands seasoned with a hefty dose of rock'n'roll. It's actually pretty good! The songs are catchy and well-written with plenty of opportunities for their fans to *"whoaaaa"* along. Most of the tracks are mid-tempo, with really cool guitar parts and throaty vocals. The last track, which is a cover of BRAD PAISLEY's "Mud On The Tires," took me totally by surprise I don't know that I've ever heard a punk version of any of today's pop country. Must be the Nashville influence! (DB)
(Stiff Pole)

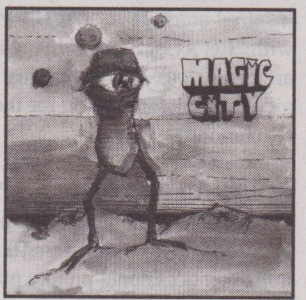





**NO USE FOR A NAME – "Justified Black Eye / Sidewalk"**

A record that true fans of the group will undoubtedly enjoy. Both songs are demo versions of tracks that appeared on their mid '90s records, part of a demo series Fat is doing. The tracks are much grittier than the highly produced sound associated with their Fat albums. Definitely worth a spin. (FS)
(Fat Wreck)

**OBNOX – "Niggative Approach" LP**

If you've picked up *MRR* at least once in the years spanning 2013–2015 there's probably a one in four chance you've already read an OBNOX review and don't need me to explain to you that this is the solo project of Lamont Thomas (who previously had worked in BASSHOLES, THIS MOMENT IN BLACK HISTORY, PUFFY AREOLAS…) but there it is, just in case. Time flies, and if I'm not mistaken we've spent over a year now between OBNOX LPs, and maybe the extra time allowed for a record that stretches even further out than I imagined for this already notoriously eclectic project. It's not the most rock'n'roll record he's done: on the tracks here with any guitar at the forefront it still sounds chopped up through an MPC and sequenced with stomach-churningly deep bass and stuttering, heavily compressed drums. Lamont has assembled some guest producers spanning the Rust Belt from Cleveland to Pittsburgh, mixing things up but still keep them very OBNOXian, very free vocal takes coasting over looped riffs, occasionally wild solos, and a thick miasma of feedback and static hiss. What caught me most off guard were songs like "Hardcore Matinee" and "Carmen, I Love You," deeply funky and romantic cuts that would sound just as at home on a Brainfeeder sampler as it would on a mixtape for your fest crush. I obviously love it. (EW)
(12XU)

**PALBERTA – "Bye Bye Berta" LP**

Genius scrawling incursions into an imaginary world where "30 Seconds Over Tokyo" and the INFLATABLE BOY CLAMS are classic rock; sing-songy playful pastoral numbers slide into anarchic scrawling geometries of idea scree. A map of dream sprawl for people seeking things that sound like downtown NYC in 1981 but without being repetitive or reactionary or a mere reenactment. This band could have played a show at The Kitchen, expansive explosive: like listening to MARS and some wild naïve home recorded tribute to the SILLY SISTERS, an up all night adventure band. Order this and get their other records on Feeding Tube, live the chaos… (LG)
(Wharf Cat)

**PARTY FORCE – "I Hate Cops To The Max!" EP**

The force to be partied with returns to party once again and the party is motherfuckin' here. Enough beer commercials. These local scumbags give us their second record of earsplitting SoCal circa 1984-inspired hardcore, this time with more focus on social and political issues, and all done in a cartoonish, mildly offensive manor. Think ILL REPUTE and STALAG 13 all singing and slamming along to DR. KNOW's "Fist Fuck" until they pile into one sweaty beer and bodily fluid filled ball of mess. Side one kicks off with a title track that would be right at home on the Mystic Records *Copulation,* comp complete with a snappy fascist cop spoken intro. Next up "The Devil Inside" reeks of early SUICIDAL TENDENCIES's devil fuck Satan glory. Lick the goat indeed. Side two brings us the live favorite, anti-system rant, gay rights anthem, or poor taste aged skater punk sing-a-long "Government's Against You." G-A-Y... ha, ha, get it? Uh....well it's all a good messy time, so lap it up. (RO)
(self-released)

**PAST – "Czarno / Biała" LP**

From Warsaw, Poland, PAST delivers resounding and driving post-punk with a melancholic twist. In lieu of immediately apparent hooks, this record sticks on you more with each listen. The dynamic female vocals recall SKELETAL FAMILY with the melodic punk cadence of LA FRACTION, while the occasional male voice chimes in to the tune of JOHN DOE. Beyond and perhaps more relevant than the obvious Polish comparison to SIEKIERA, I'm hearing equal parts French cold wave and XMAL DEUTSCHLAND, but without totally abandoning the kind of punk that inspires sing-alongs. Somehow they got the peach-crush swirly vinyl color to match the record sleeve. Totally recommended! (LT)
(Last Hour)

**PERSECUTION – "Another Nation Fucked" 12"**

Bristol UK political hardcore punk. Throaty vocals, rough delivery of high energy by-the-books UK hardcore punk from ex-RIPCORD, EOM, and VARUKERS members with lyrics that address Europe's refugee crisis, war, general societal disenfranchisement, and the like (seemingly well intended, but just as by-the-books as the music, I'm afraid), all plastered over a pixelated collage of generic cop / soldier / war / dictator / murder photos culled from the internet. Extra negative feels from this reviewer for using a stock photo of punks arrested and detained by religious police in Indonesia's Aceh province in 2011 without any context, explanation, or (presumably?) permission. These are current, active DIY punks who are actually struggling and fighting, and it feels like a pretty cheap move for some white dudes from England to sensationalize their situation in the interest of an edgy record cover. If there were some usable information about the scene in Aceh included, or some indication that PERSECUTION even thought anything beyond "this photo looks like it should go on our record cover because it's a bunch of punks being persecuted and *HEY!* that's our fukkn band name!" then that's a different story. But instead it's just another stock photo mixed in with an atomic bomb and some rockets and shit. The music contained is...it's fine, but with a pedigree like theirs, I would have hoped that PERSECUTION could do a lot better. (WN)
(Drinkin' Beer In Bandana / 83 / Food Waste / Incredible Noise / Pasidaryk Pats / Punti Scena / ¡Zas! Autoprodzioni)

**RAL PHENO & PSYCOTIC PINEAPPLE – "On The Ward Again / Let's Get Stupid"**

I guess RAL PHENO was a legendary Mabuhay Gardens-era local nutcase who may or may not have died by setting himself on fire. More research needed, but this is him backed by the always-amazing PSYCOTIC PINEAPPLE doing their usual new wave SONICS-

inspired quirkiness. "On The Ward Again" is definitely the winner here with "Let's Get Stupid" being more of a sax drivin' instrumental. These are dead stock copies that just got unearthed. Good shit though, and a nice local history lesson for the kids payin' high rents here. (RO)
(Richmond)

**PLATINUM BOYS – "Buzz" LP**
Laid back rock music with a bit too much of a new country edge. It's fuzzy and mellow with a shuffling guitar sound. The songs are catchy and utilize an occasional plunky piano or hand claps. *Buzz* is '70s hard rock played by sensitive '10s men. My ears aren't happy with that. (CK)
(Dusty Medical)

**POLYCHROME VIOLENCE – "Americhrome" EP**
Punky power pop from this two-man group out of Kalamazoo, sidling in somewhere in between the MICE and the more melodic side of HÜSKER DÜ. Naturally I prefer the more shambling and shorter cuts on here such as "Up on the Spot," which sounds like some kind of scratchy MISSION OF BURMA soundboard recording. (EW)
(American Sedation)

**PRISION POSTUMO – "Quadrupedo" EP**
Here's a sensible demo-to vinyl from a great Santa Ana, CA punk band. The recording is raw demo quality, but suits the stompy nearly-Oi! style. The magic of this band is in the vocal hooks, lead and backups. Memorable choruses on "Carro de Pobre," "Me Quendo Menso," and "Bendicion" make them instant hits. Musically things stay pretty simple, but not without a cool bass line weaving through here and there, and the rhythmic punctuation is a key ingredient. The super punk looking sleeve should be enough to get you to grab this, but I assure you that it's all about what's in the grooves. (MA)
(Discos MMM / Verdugo)

**PRZECIW – "Korzenie" LP**
PRZECIW (Polish for "Against") have been making music together for two decades and the experience shines through hard on *Korzenie* ("Roots"). This LP is killer punk rock through and through. A perfect surgery of the vocals and drums from the UNSEEN grafted onto guitars from BAD RELIGION form this monster of awesome. A real highlight is "Przyjaźń" ("Friendship"), if you want to dip your toe into some Polish street punk. Including the PRO PUBLICO BONO album reviewed in MRR #408, this seems like a pretty good year for Polish language punk. Get in on it! (RH)
(Chaos Days / 83 / Punk Klimaty / Stradoom)

**P.S. ELIOT – "Living In Squalor" 12"**
Unfortunately, this is not a new P.S. ELIOT recording. These five songs were released as a 7" back in 2010, and since then it has been a very difficult record to track down. The good folks at Salinas Records have re-released this recording session as a beautiful 12" colored vinyl package. It's short, sweet, and catches this amazing band right at their peak. Indie rock-laden punk music for all the bookworms and soft hearts out there. Killer guitar riffs combined with sincere, emotional, and well-crafted lyrics. Rock out and cry a little bit. Super fun stuff. (FS)
(Salinas)

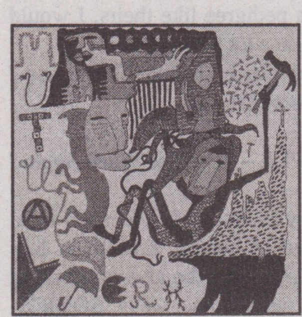
**PUSTOSTANY – "2012" LP**
Demented *Death To Trad Rock* art-noise from Poland. Intense panic and spastic freakouts blast and hum, hissy tapes that might have once contained STRETCHHEADS and DAWSON demos mix with DEVOlved, blown-out ballistic no wave: maybe like BOREDOMS but with less math rock precision. It falls within the generally accepted parameters of post-punk, but about as far from angular cheek bone JOY DIVISION / WIRE wannabes as you can get. This record contains eight tracks recorded in 2012 and allegedly took only three hours to make; it makes you wonder why bands bother to take any more time. PUSTOSTANY is going to be the name on everyone's lips, you'll see. (AM)
(POUeT! / Sweet Rot)

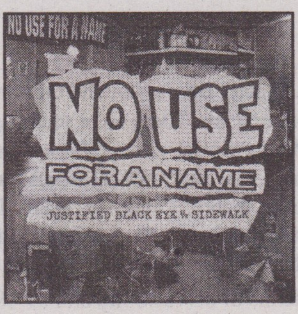
**RACE CAR – "B.Y.O.G.K." EP**
If you're looking for a punishing listen, look no further. This bedroom garage (huh?) project makes use of an absolutely brutal drum machine, and pairs it with staccato riffs and vocals to beat the listener into numb submission. It's very harsh and synthetic, especially with the intense reverb on the vocals. Musically it's straightforward modern garage, maybe sounding like if LINK WRAY played with AUSMUTEANTS. (LP)
(Neck Chop)

**RADARMEN – "Invasion Of The Radarmen" EP**
This is rather mellow for a psychobilly band. There is some frantic picking and bass plucking, but it still seems subdued. The sound gives off a spaghetti western soundtrack aura. I like it. (CK)
(Killjoy)

**SILVER SHADOWS – "Cold Plastic" LP**
Three releases in, I'm kind of wondering how I've never crossed paths with this band. (You know you live in the Bay Area when…) San Francisco's SILVER SHADOWS delivers post-punk enveloped in rich layers of synth and vocals. They draw on chorus-laden goth effects, while also recalling more punctuated sounds of AU PAIRS and the choral unison of GRASS WIDOW. Dreamy, pleasant, and mysterious without sounding like haunted house music—thumbs up (LT).
(Volar)

**SKIFTANDE ENHETER – "4-Spårs" EP**
Tightrope walkers, these Skifs! One one end, you've got ace, ramshackle DIY punk, convincingly '79 enough to warrant double-take. On the other, you've got grounded street rhythms that keep the bottle-grip quite tight. The lot sound studious, like they've obsessed and crafted their fop-mod punk sound, vaguely Easy'N'Cheap style, yet they're too tough to go full prance. Really admirable and subtle punkin' here, best Swedish import I've heard since the mighty BÄDDAT FÖR TRUBBEL. Gimme more of this glory ASAP. (MC)
(Levande Begravd)





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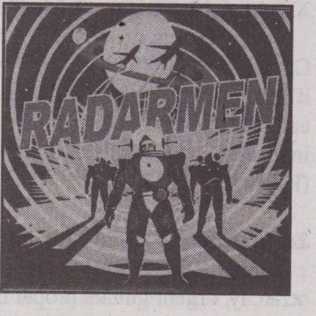


**SKIZOPHRENIA – "Single-Ticket to Demo-lition" LP**

Look, nobody's going to hold it against you that you haven't get gotten hip to one of the most low-key amazing hardcore bands in the world. Their touring has been limited, their output consistent, but slow and not super-well distributed. That being said, as far as underrated bands go, SKIZOPHRENIA are near the top of the list these days. Their brand of melodic but aggressive '80s throwback punky hardcore is fucking unbeatable, and this LP collects all their material save compilation tracks onto one handy and essential platter. The bratty edging on goofy high-pitched vocals are the first element of the band that will grab you, but listen closer and you'll appreciate the masterful PISTOLS-esque rock'n'roll solos that mesh so well with the simple but memorable hardcore riffs, the ridiculously fluid BGK-style bass playing and the straightforward, sublimely constrained drumming that holds it all together. Every recording by this band is like a master's thesis on '80s European punk and hardcore, a touch of NEO PUNKZ here, a nod to ASTA KASK there, a wink to EXISTENZ thrown in for good measure, all wrapped up into an unique package of irresistibly catchy, pogo-inducing hardcore punk. The pogo is important, because this is not a band that makes you want to mosh and destroy, this is a band that is all about making you jump with joy, offering elation and fun in a way that very few bands do (or even can) in 2017. Indeed, despite their lo-fi "raw punk" approach, SKIZOPHRENIA are definitely more aligned with joyous, one-of-a-kind bands like BOOM BOOM KID and SUN CHILDREN SUN than most modern "raw punk" bands, and are all that more unique and precious for it. This is your ticket to get on the SKIZOPHRENIA train, and for the sake of your love of hardcore punk I hope you grab one and get on board. (AU)
(Kick Rock)

**SKULLCRACK – "Full Blast" EP**

Does anyone remember bandana thrash? I didn't know it was still a thing, and if it's not, SKULLCRACK are bringing it back. This record lives somewhere between the intensity of the first BONES BRIGADE LP and HOLIER THAN THOU, without any of the trappings of that genre, like cheesy lyrics about skating or pizza or positivity. If you like any of that stuff, I suggest picking up this mini-slab. (MW)
(Adios Motherfucker)

**THISCLOSE – "What Glory?" EP**

OK, THISCLOSE are still a divisive band. I dunno why, but it is what it is. If there was ever a record to win over the skeptics it's this one. First of all, yeah, Rodney Shades is still the man, so if you can't hang with the falsetto vocals you can just keep walkin' and never know what you're missing out on. For everyone else, here is a THISCLOSE record that offers up five songs at 45 RPM of brutal DISCHARGE worship that cleaves much closer to the *Never Again* re-recordings than *Grave New World*, with short but blazing solos and pitch-perfect Bones riffs. As always, the rhythm section is extraordinary, with a perfect dirty bass tone and relentless D-beats carrying the band to glory. The last LP was their previous crown jewel, though every release so far has been fucking great, but this EP might surpass it in terms of accessibility and overall quality. If you didn't know already, y'all need to get hip, THISCLOSE are a fucking great band that just keep getting better. (AU)
(Byllepest Distro / SPHC)

**TRAMPOLINE TEAM – "Drug Culture / I Don't Play Games"**

Two short, frantic garage punk tunes. Lots of distortion and attitude. There is an obvious JAY REATARD influence here, but it is not too overwhelming. Cool stuff. (CK)
(Pelican Pow Wow / Space Taker Sounds)

**TRAUMA HARNESS – "Halloween Songs Volume One" LP**

This compilation LP of spooky semi-deathrock from St. Louis spanning 2012–2015 covers the Lumpy Records output of TRAUMA HARNESS. The vibe is more Rozz Williams than Peter Murphy (or Peter Steele, god forbid), so overall things never sound too exsanguinated. These songs are less self-serious than most everything else that gets lumped under the deathrock label these days. It's hard to put my finger on it, but between the uptempo pacing of the songs, the ominous laughter between tracks, the SIEGE and ALICE COOPER covers, the occasional JOHN CARPENTER soundscapes, and the midnight movie lyrical themes, this sounds more like music by likable Midwestern VHS freaks than aloof Italians in dark leather. (EW)
(Lumpy)

**ULCER – "Vandalism"**

Did somebody say stenchcore? You know…that dirge ridden, heavy on the metal crust. Well, this band of gutter demons out of Japan knows what's up. These guys sound like AMEBIX mixed with METALLICA. In case you didn't know, that means that it's sick as fuck! If you like old school palm muting and soaring guitar shredding but can't deal with the metal vibes, then check this one out. (BA)
(Doomed to Extinction)

**UNA BÈSTIA INCONTROLABLE – "Metamorfosi" LP**

I wish that I wasn't saddled with the responsibility of explaining the simple-yet-complicated beauty of UNA BÈSTIA INCONTROLABLE. If I had to use one word, it would be "explosive." On the surface, they write crushing, simplistic riffs that are held down by thunderous drums and heavy, distorted bass. The guitar tone reminds me of the thickness of later RUDIMENTARY PENI. The vocals, heavily reverbed and barked, lament of feeling lost and old but staying resilient and hopeful. Each song builds to a crescendo that is so fucking satisfying and exhilarating. When played live, these songs are entirely untouchable. I've rarely seen bands that make me want to immediately run out in the streets and eviscerate a cop, but UNA BÈSTIA INCONTROLABLE has that effect. I watched someone so moved by their music that he broke a pint glass over his own face. Use with caution. (GH)
(La Vide Es Un Mus)

**UROCHROMES – "Night Bully" EP**

No contest, best 'CHROMES material to date by a landslide. The A-side is stunning: three tunes drippin' with alley-creeper

punk, beckoning havoc and feeling like a deleted scene from *Repo Man*, urging you toward a night of stabbing and grain alcohol. Beastly shit, just wonderful. Turns out the modern take on hardcore is just the classic take on punk...who knew? The flip is much more ominous and concludes with synth-focused death-rock that's either overt homage or vicious piss-take, succeeding either way, depending on tolerance and mood. Wanna hear what the hubbub is about? Start here now. NOW! (MC)
(Wharf Cat)

**UTANFÖRSKAPET – "Skäarvor Från Livet!!" EP**

Volume up, then hold on tight. Pure fist banging käng of the highest order, down to the *Country Of Sweden*-era mid-tempo metallic churner. The other three tracks are blazing and precise, a collection of Scandi-riffs and screaming leads set to a thunderous rhythm with forceful, harsh vocals pegged front and center in the mix aimed straight at your face. UTANFÖRSKAPET hit me like SUNDAY MORNING EINSTEINS did the first time I heard them, and that's extremely high praise. This is the very definition of a Certified Banger. (WN)
(Breeding to Extinction / Distro-y / Not Enough / Phobia)

**VASTUSTA – "Demos 2014-2015" 12"**

It's 9:00 a.m. on a Friday morning and this shit has already got me whipped up in a frenzy of excitement—I'm *this close* to spiking my smoothie! Finnish hardcore of the highest order! I'll be fucked if this isn't the best hardcore record Europe has to offer right now. Demo-to-vinyl has been a rampant crime the last few years but it's *essential* in this case. Tight and unrelenting, screams and brain-melting drum fills around every corner, and a sharp hook in each of the ten songs. Everything about the song-craft is perfect, but I have to say the drumming really pushes this over the top. Buy or die. (MA)
(Kick Rock)

**WALK THE PLANK – "Cemetery Vacation" LP**

This might be me reading in to their locale a little too much, but WALK THE PLANK seems like a pretty well conceived amalgamation of a lot of the founders of DC punk. At times straightforward à la MINOR THREAT, but with dark segues that remind me of DOUBLE-O or a sped up MOSS ICON. (Yes, I know, MOSS ICON isn't from DC proper but my comparison stands.) This LP definitely is worth a listen. (MW)
(Say-10)

**THE WHOOSIE WHAT'S IT'S – "Tiny Little Heart" flexi EP**

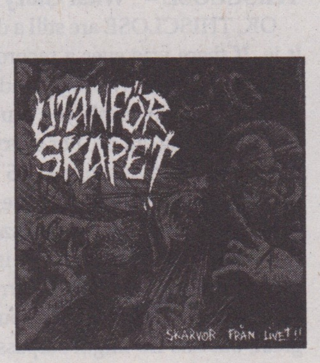
I like everything about this flexi except the sound. Which is too bad 'cos the song is pretty good. It is a catchy, fast garage rocker. It just sounds extra fuzzy on my turntable. I am sure I need a shitty '70s turntable to play this properly. Alas. The flexi is designed like one of those ones that used to be on cereal boxes. Do cereal companies do that kind of thing these days? The picture features an owl puking up her cereal. Good morning! (CK)
(self-released)

**X RAY CAT TRIO – "I Lied" EP**

Pretty fucking tired. Another band with hot rod hearse artwork doing CRAMPS / SONICS inspired voodoobilly muck. Nap time. They do it competently, I guess. You get a nice little instrumental to close out each side so you can jerk off to your BETTIE PAGE pinups without interruption. I'd comb my hair but I ain't got none. (RO)
(Killjoy)

**ZERODENT – "Soul Mender" EP**

Perth's ZERODENT have put their foot on the gas on this EP: scratchy, urgent guitars propel the desperate suburban boredom of the vocals on the title track, like a lost transmission from Milton Keynes in '79. The flip boasts a one-two punch of fast, primitive snot from the garage, eyes bulging on exhaust fumes from the ute. They're on to something down there. (AM)
(Almost Ready)



# CONTACTS

**Acid Etch Recordings:** acidetchrecordings.bandcamp.com
**Alerta Antifascist:** no-pasaran.org
**Almost Ready:** 135 Huntington St, Brooklyn, NY 11231, almostreadyrecords.com
**American Sedation:** polychromeviolence.tumblr.com
**Angry Scenes:** angryscenesrecords.co.uk
**Atomic Action!:** atomicactionrecords.bandcamp.com
**Beach Impediment:** PO Box 26348, Richmond, VA 23260, beachimpedimentrecords.blogspot.com
**Beloved Eastside:** uta83@o2.pl
**Birmingslam Hardcore Collective:** birmingslam.bandcamp.com
**Bloody Master:** 10 N. Main St, Gainesville, FL 32601
**Blow Blood:** blowbloodrecords.bigcartel.com
**Byllepest Distro:** byllepestdistro.blogspot.com
**Charlie's Big Ray Gun:** cbrgrecords.co.uk
**Contraszt!:** diyordie.net
**Crapoulet:** crapoulet.fr
**Destructure:** destructure.org
**Dirt Cult:** 7930 NE Prescott St, Portland, OR 97218
**Distro-y:** distroyrecords.com
**Doomed to Extinction:** dtepunk.com/posts
**Drinkin' Beer In Bandana:** dbibrec@gmail.com
**Dusty Medical:** PO Box 1981, Milwaukee, WI 53201, dustymedical.com
**1859:** 1859records.storenvy.com
**Emotional Response:** jenandstew.com
**Farewell:** farewellrecs.bigcartel.com
**Fat Wreck Chords:** 2196 Palou Ave, San Francisco, CA 94124, fatwreck.com
**Feast of Tentacles:** feastoftentacles.com
**Fight:** Hikivuorenkatu 17 D 36, 33710 Tampere, FINLAND, fight-records.com
**Food Waste:** foodwasterecs.wixsite.com
**Gutterwail:** madparade.biz
**Halo of Flies:** halooffliesrecords.com
**Incredible Noise:** incredible-noise.de
**Kick Rock:** kickrock.org
**Kids of the Lughole:** kidsofthelughole.bandcamp.com
**Killjoy:** killjoy-records.de
**La Vida es un Mus:** lavidaesunmus.com
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**Mierda Mierda Mierda:** discosmmm.com
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**Nebula Fünf:** nebula-fuenf.com
**Neck Chop:** neckchoprecords.bandcamp.com
**No Glory:** nogloryrecords.bandcamp.com
**Not Enough:** notenough.se
**12XU:** 12xu.bigcartel.com
**P. Trash:** ptrashrecords.com
**Painkiller:** 7 Meacham Rd, Cambridge, MA 02140, painkillerrecords.com
**Party Force:** facebook.com/partyforce666
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**Punti Scena:** puntiscenarec@gmail.com
**Push Wait:** facebook.com/502pushwait
**Rerun:** rerunrecordsstl.com
**Rip Roaring Shit Storm:** theshistormrecords.bandcamp.com
**Rockstar:** rockstarrecords.de
**Ruin Nation:** ruinnation.org
**Salinas:** PO Box 32257, Detroit, MI 48232, salinasrecords.com
**Samuel:** PO Box 263, 397 01 Písek, CZECH REPUBLIC, samuel.records.sweb.cz
**Slovenly:** slovenly.com
**Spacetaker Sounds:** spacetakersounds.com
**SPHC:** sphc.bigcartel.com
**State Laughter:** statelaughter.storenvy.com
**Stiff Pole:** stiffpolerecords.net
**Suspect Device:** suspect devicehq.blogspot.co.uk
**Sweet Rot:** sweetrotrecords.com
**Tampere Hardcore Coalition:** tamperehardcore@gmail.com, Nasilinnankatu 22, Tampere, FINLAND
**TNS:** tnsrecords.co.uk
**To Live a Lie:** tolivealie.com
**Urealis-Tuotanto:** aurorarealis@gmail.com
**Urinal Vinyl:** urinalvinyl.com
**Verdugo:** verdugodiscos.bandcamp.com
**Volar:** volarrecords.com
**Warthog Speak:** 2109 23rd St, San Francisco, CA 94107, warthogspeak.com
**Weirdly:** weirdlyrecords.net
**Whoosie What's It's:** whoosiewhatsits.bandcamp.com
**Zas Autoproduzioni:** zasrec.blogspot.it

# DEMOS

All cassettes and CD-Rs are reviewed in this section. Send yours to PO Box 460760, San Francisco, CA 94146 USA and include your contact information. Submissions without artwork will not be considered.

(GH) Greg Harvester
(HB) Heather Blotto
(JR) Jason Ryan
(MA) Matt Badenhop
(MD) Michael De Toffoli
(WN) Robert Collins

**ALIMONY** – Perfectly dreamy girl band power pop, executed with such brilliance that when they drop the whoa-whoa-whoas in "Atropos Of Nothing" your ears are like *"oh, yeah, that's* exactly *what needs to go there."* Every song is syrupy sweet and suited for summertime repeat listens, but "Sick Heart" is the most honestly wistful track I've heard in ages. I love this shit. (WN) (5-song cassette, lyrics included, alimonyband.bandcamp.com)

**ALIEN TRILOGY** – *Rat Damage* – This band is self-described "noise driven synth punk," but there's definitely also a thick streak of dirty, early '00s garage rock in there too. It's sassy and freaky in a way that would fit in on Alternative Tentacles with true weirdo bands like the CAUSEY WAY. The vocals are maxing out the tape, complimented by ongoing total guitar freakout. Also you can totally dance to it. Beware of the gruesome image of a dissected rat on the inside of the tape art. (HB) (10-song cassette, lyrics not included, alientrilogy.bandcamp.com)

**BB EYE** – *How to Stop Worrying and Start Quacking* – Lo-fi, Midwestern, wonky synth-punk from the minds who bring you WARM BODIES and LUMPY AND THE DUMPERS. It has a real nice, warm analog feel that sits comfortably along with DEVO demos, IMMORTAL MICE MEN, MR SCIENCE and the Pee Wee Herman '80s stage show. (GH) (7-song cassette, lyrics not included, bbeye.bandcamp.com)

**BLASFEMME** – Four blas-femmes from Chile lay down a wall of fuzzy and dark punk. They weave in and out of discordant melodies, and the vocals are pitchy but strong. There's actually sort of a darker grunge vibe bubbling through, though just in the sound, not in style. They're pretty unique actually. If RAKTA was gritter and poppier it would probably be something like this. Released by Glasgow-based label, Comidillo. (MA) (6-song cassette, lyrics included, comidillotapes.bandcamp.com)

**BLUE DOLPHIN** – Fun, bouncy punk from Texas with an on-the-edge-of-chaos guitar style and solid bass lines that hold it together. The singer sounds bored in an "over it" way that works for them and sounds cool. Only three songs that leave me wanting more, but luckily they sent in three tapes. Members of MYSTIC INANE, NOSFERATU, and INSTITUTE. (GH) (3-song cassette, lyrics included, 1712 E. 38th Street, Austin, TX 78022)

**BLUE DOLPHIN** – *Earth Day 2017* – First song has an almost cow-punk feel (forgive me), but is cool and fun. It just falls apart before it feels like the song is actually over. Song two, "Ida" is another driving, cool punk song that almost feels magic; like if it came on a 3:00 a.m. on an all-night drive through Wyoming, it would instantly be your favorite song for life. (GH) (2-song cassette, lyrics not included, 1712 E. 38th Street, Austin, TX 78022)

**BLUE DOLPHIN** – *Two New Songs* – Spacier guitars than on their first demo and a lot going on under the surface that demands repeated listening. "Natural Child" is driving, has a flawless guitar hook and is slightly out of tune in a way that is so on point. Livelier vocals than the first demo, but each have their own merit. Great shit! (GH) (2-song cassette, lyrics not included, 1712 E. 38th Street, Austin, TX 78022)

**BODY MEAT** – *FF* – This is music that will probably make you feel weird, like you maybe swallowed too much bubbly water too fast, or visited the Mystery Spot where marbles roll uphill. It's a really well put-together prog-influenced solo project featuring unusual time signatures, keyboards, and dreamy multi-tracked vocals. The atmosphere it creates is an expansive, sing-song psychedelic funk that embraces synthetic sounds but never loses touch with it's vital human core. Highly recommended for those seeking to get "high on life." (HB) (6-song cassette, lyrics not included, bodymeat.bandcamp.com)

**THE BOYS** – *Aloha From Hawaii* – Lo-fi, ratty, fucking mutant punk with attitude to spare. Music best heard in basements after a case of beer has comfortably drained through your body. The singer does a lot of those guttural *oohs* for emphasis…even on their cover of the surf song, "Wipeout." (GH) (6 song CD-R, lyrics not included, murdercityvideo.bigcartel.com)

**CARNAGE** – *34°23"41'N 132°27"17'E* – Holy moly, that's a unique title for a tape. At any rate, every letter on this tape is cut and pasted from AMEBIX lettering. That being said, the production is much more metallic than punk and crusty. The vocals remind me of 13 or even HELLSHOCK, all stitched together within stylish SLAYER riffs tuned to DEVIATED INSTINCT or AXEGRINDER. Themes about apocalyptic machinery, weapons, desolate scenes of depravity…I'm feelin' it. (JR) (4-song cassette, lyrics included, carnage.bandcamp.com)

**CELL BLOCK** – *Eight* – Gripping, dramatic darkwave from Chico, CA. The velvety, hypnotizing vocals are on point with unusual vocal melodies and an impressive level of technical precision. The songs are catchy in an understated way that would never admit to their catchiness, instead insisting that their melodies are in fact evasive and mysterious, lurking in shadows, frolicking among long black chiffon curtains with a large fan blowing them around. Nevertheless, there is something undeniably anthemic about them. Definitely something to check out, especially for fans of SIOUXSIE AND THE BANSHEES and SWANN DANGER. (HB) (8-song cassette, lyrics included, cellblockchico.bandcamp.com)

**CELLULOID** – *Death Rides West* – Avant-garde and American gothic open-chord western twang rock for fans of KUKL, SHADOW PROJECT, DEAD CAN DANCE, and BELLICOSE MINDS while channeling elements of MUDHONEY and GUN CLUB.

Some prog-rock and krautrock elements tie the chaotic punk moments together. Sonic elements that are all over the map. Well played by all four corners, pardner. (JR) (7-song cassette, lyrics not included, celluloidseattle. bandcamp.com)

**COOL FLOWERS** – Laid back punk that is part indie rock, partly Thai pop off of a *Sublime Frequencies* comp, some fuzzy bedroom punk, some dub influences and a huuuge bag of weed. None of it is ever in your face, but it works well as a whole to create a mood and a good feeling. Members of HORNET LEG and NERVE BEATS. (GH) (9-song CD-R, lyrics not included, coolflowers.bandcamp.com)

**CURRENT AFFAIRS** – *Object* – Really cool sound from this Glasgow band, featuring folks from ANXIETY and SHOPPING. The SIOUXSIE reference is unavoidable, instrumentally as well as vocally (especially on "Crimes"), and while that comparison gets thrown around a lot it should be taken as a massive compliment in this case. It even makes me want to pull out the first KALTE LUST 12", though this is less gothy and more upbeat. All five songs are interesting and memorable and could be plucked right from the early '80s indie charts. Totally interested in hearing what comes next. (MA) (5-song cassette, lyrics included, comidillotapes. bandcamp.com)

**DIKTAT** – *A Double Tour* – Killer and Hi-NRG hardcore HC / punk with clean (but brutalized) guitars and a full-on (full throat) hardcore vocal attack. On the one hand, there's nothing to it…but if you don't do it right, then there's nothing actually to it. You dig, bruh? These kids do the shit out if it. (WN) (7-song cassette, lyrics included, diktat-bdx. bandcamp.com)

**DORKFIT** – I dunno, punk. Maybe if THE SPITS made an '80s hardcore band it would sound like it gave as few fukks as this DORKFIT demo, but I gotta stress that this thing jams *hard* and is packed with bangers because these things are things that need to be stressed. I mean, parts of it sound like a butt but this is the demo section after all so what do you expect, bruh? VAN HALEN? Look elsewhere. Weirdo freek vibe hardcore punk of the highest caliber? Well then look no further. It's fast and irreverent and snappy sharp in the MINUTEMEN way but like on tons of speed (listen to "Snake Song") and it's fukkn weird, but it jams hard. Wanna hear more. (WN) (6-song cassette, lyrics not included, hotlagertapes.bandcamp.com)

**DOUBLE SWAYZE** – *Micropreset* – Feisty electronic music that may appeal to fans of minimal wave, though these songs tend to be quite a bit more augmented or frantic. I only lightly dabble in the stuff, but this sounds pretty cool to me. (MA) (6-song cassette, lyrics not included, washedrecordings.bandcamp.com)

**EASY CREATURES** – It is a little unnerving how much this sounds convincingly like it's from the '90s. Complex, melodic pop punk that borders on indie rock. They could be on a comp with RADON or GUIDED BY VOICES and you wouldn't blink. The performance and recording quality is also pro-sounding which further perpetuates this mystifying illusion. (HB) (4-song cassette, lyrics not included, alientrilogy.bandcamp.com)

**E.D.S.** – Top notch US hardcore, a combination of the most classic traditions. It's rare that a band sends in a demo and includes a letter that says "this is the shit we are into" and actually elicits a response like "yeah, bruh, that *is* the shit you are into," but these punks pulled that shit off. Thing is, it never sounds like they are aping BATTALION OF SAINTS or DIRECT CONTROL or CÜLO or JERRY'S KIDS. Maybe it's the vocals; they are rather abrasive and rather pervasive, but super killer at all times….you just can't ignore them, ya dig? But there's something that makes these kids stand out. They even mention Y2KHC in their little bio thing and I'll be fukkd if maybe it's that sprinkle of high energy positive hardcore that does the trick, but when it comes down to it I don't actually give two shits why this thing is so good….but I know I fukkn love it. Also, the track "Gasoline?" I feel you, bruh. (WN) (5-song cassette, lyrics included, sitandspinrecords@gmail.com, 2243 S. Cambert Street, Philadelphia, PA, 19145)

**EKUMEN** – The presentation of the music here leads me to lump EKUMEN (from New Orleans) into the "emotional hardcore" realm, but they're definitely more direct and fierce than that signifier would lead you to believe. Smart and inventive riffs that border on math rock and noise (without quite going there) pair up with pained vocals to emit explosive results. A little ANTISCHISM and a little DEAR DIARY I SEEM TO BE DEAD (ex-members are in this band). Excellent stuff here. (GH) (6-song cassette, lyrics not included, ekumen. bandcamp.com)

**ENEMY** – Lowest fidelity manifested with maximum intensity, this LA outfit takes "raw" to new heights with their introductory ripper. Real talk, bruh, these creamers are hard as fukk but still sound like they just dropped in from 1983 to show you punks what's what. And *what* is fuzzed out guitars and some snappy ass drums and some top-notch high energy bro vocals and an SSD cover that actually trumps the original. Yeah…I said that. (WN) (3-song cassette, lyrics not included, enemyla. bandcamp.com)

**EW** – *Love Songs* – A duo from Gainesville, heavily reverbed, comprised of simple drum and bass lines and expressive vocals. It has a garagey quality but goes in many directions such as SIOUXSIE, hardcore, and more pop stuff. Well-written, good vocal hooks, weirdo lyrics, and a surprisingly full sound. (MA) (9-song cassette, lyrics not included, ewwww. bandcamp.com)

**FISHMONGER** – *Fiesta Anti-Fascista* – A sort of screamo / crust blend from Atlanta. Same tortured vocal style as DYSTOPIA but not as down-tuned or sludgy. Late '90s / early '00s PAGENINETYNINE kinda stuff. (MA) (6-song cassette, lyrics not included, fishmonger.bandcamp.com)

**FUNERAL CHIC** – *Hatred Swarm* – A D-beat and blackened blast demo with filthy vocal spewage like CENTINEX meets TRAGEDY and NYHC. There is a long silent intermission in the middle of the tape…Still quite good. (JR) (10-song cassette, lyrics included, funeralchic.bandcamp.com)

**GARBAGE MAN** – *666% Love* – Sludgy-ass sludge punk that mostly stays in the mid-tempo range before dropping into half-time breakdowns. A muddy, lo-fi recording almost causes the strained vocals to appear inaudible. (GH) (4-song CD-R, lyrics not included, thatpersonalmilitiarecords. bandcamp.com)

**GARBAGE MAN 2014** – Incredibly earnest and self-reflective folk punk in the style of one person with a clean channel electric guitar screaming their head off. I like to think of this as "coming of age" punk. It's catchier than other things in this style, but that's not really saying anything. (GH) (6-song CD-R, lyrics included, thatpersonalmilitiarecords. bandcamp.com)

**GROSSER** – *We Must End This Uglyness* – Plodding and awkward sounding dark punk. The synths are buried but they help, and the vocals sound like they might be more suited fronting a snotty punk band, but it adds to the mystique. Think PHANTOM LIMBS as a starting comparison, and you'll find yourself grooving to these Montreal freaks in no time. (WN) (5-song cassette, lyrics not included, grosser.bandcamp.com)

**IMPAIRED** – *Merdeka* – Blazing, raw D-beat with searing guitars pumped (appropriately) *waaaay* up in the mix, even when they seem like they are dangerously close to being out of tune. Everything here is simple and to the point, and requisite formulas are followed without question so the listener can start fist-banging right out of the gate. (WN) (6-song cassette, lyrics included, blacxkonflik.blogspot.com, PO Box 28, 27600, Raub, Pahang, MALAYSIA)

**IRON CAGES** – *Winter Tour Tape 2016* – A quick, direct three-song demo for tour showcasing breakneck hardcore delivered with nothing but vileness. Excellent, pulverizing riffs and a vocal intensity that is sorely lacking in many hardcore bands. Unfortunately, the tape quality is abysmal. Good band though. (GH) (3-song cassette, lyrics included, ironcagesdc.bandcamp.com)

**JOCK STRAP** – Hardcore that walks the noize-not-music fence but still has a foot firmly planted in real-ass chords. Pogo beats and a manic singer fight for space in a claustrophobic feedback hole. It makes me think of ACRYLICS if they got a hold of the entire LEBENDEN TOTEN discography, but had no clue what they were doing…and that's good. (GH) (5-song cassette, lyrics not included, murdercityvideo.bigcartel.com)

**THE KEPONES** – Go-nowhere punk that means well and gets the job done, but contains no hooks. Some moments feel like they're inspired by '90s alternative radio. This is a collection of their first two EPs. (10-song CD-R, lyrics not included, kepones.bandcamp.com)

**KRIMINAL** – Harsh vocals that remind me of S.O.I.A. meets BATTLE OF DISARM. Rocksteady rock'n'roll hardcore. Garage jangly, but punctuated by hardcore changes and chords. I wouldn't necessarily classify this as a D-beat tape, but they are taking some cues from that whole zone. There are some high-end ripping guitar solos like E.N.T. or early ANTI-CIMEX as the tape progresses. Rock on Berlin, rock on KRIMINAL. (JR) (6-song cassette, lyrics included, kriminalhc.bandcamp.com)

**THE LAST SURVIVORS** – *Raw Punk Destruction 2001-2016* – The title pretty much says it all, except that I can't believe that these Japanese rippers have clocked in a decade and a half already! Bouncy and infectious raw UK-styled punk in the Bristol tradition but with plenty of sharp UK82 pogo in the mix. Amazing that a fifteen-year retrospective can be just nine songs, but when every one of them bangs….well, quality over quantity I guess. Most of these tracks are tough to come by outside of Japan, so (eternal) cheers to Black Konflik for slapping them onto cassette. (WN) (9-song cassette, lyrics included, blacxkonflik.blogspot.com, PO Box 28, 27600, Raub, Pahang, MALAYSIA)

**LOSE LOSE** – If I just told you that this is members of TRAGEDY, DEATHREAT, SALTED CITY and FY FAN, that would probably be enough for you, right? Bare bones, no bullshit, fast-as-fuck, goddamn raging USHC with deep Scandinavian nods. No dynamics. Pure perfection. (GH) (9-song cassette, lyrics included, loselose.bandcamp.com)

**MASK** – *World Gone Crazy* – Licks of death rock and hardcore and all sorts of weird warbly goodness from Vermont! Raw, lo-fi noise while simultaneously post-punk, with kick / snare-punchiness and militant fills. A nice combo of these two subgenres. The vocals are sinister and remind me of a boss yelling at me. Guitars are the stand out with these guys, channeling CEMETARY, THE END, ROSETTA STONE…you know. Curious about the first song title, "Your Next"—my next what? And the first thanks going to God…Tunes sound cool, MASK. (JR) (9-song cassette, lyrics not included, maskvt.bandcamp.com)

**MIDGUT** – *Chagas for the Enemy* – Ripping D-beat about bugs, from Denver, CO. It almost has a street punk edge on account of the extra snotty vocals. The breakdowns are dirty and weird, with some sick feedback, avant-garde guitar solos, and appropriately disgusted grunting. You can totally pogo to it, even though you're probably not supposed to. Includes cool lyrics from the perspective of misanthropic bugs: "Get fucked, vertebrate." (HB) (8-song cassete, lyrics included, midgut.bandcamp.com)

**PAVLOV'S DOGS** – *Hardcore Monopoly* – Wild and jittery hardcore with a very processed drum (machine?) sound that jumps through time signatures in a way that reminds me of UROCHROMES. Half ridiculous and half non-ridiculous lyrics are delivered in an almost deadpan style that dares you to take them seriously. It's over before you can make up your mind. (GH) (5-song cassette, lyrics included, murdercityvideo.org)

**PHILLY TACO** – Utterly forgettable two-piece grind project. I understand wanting to immortalize that one afternoon you and yer bruh chilled in the practice and there just happened to be a four-track handy...but still. Do you really think I need to spend any time here? I mean, you didn't even include a track listing. But yeah, it's kinda grind stuff, kinda atonal hardcore stuff. Whatever. (WN) (?-song casstte, lyrics not included, hotlagertapes.bandcamp.com)

**PLURAL BEING** – This is a brutal cassette, both musically and emotionally. Noise rock with a hardcore backdrop but confident enough to find intelligent, almost skramz melodys, especially in the song "Middle Aged Middle America," which details how horrible it is to have to live in this mundane, stale country. Songs about failure and distress and living a bland existence, and the darkness that grows slowly from that. They have their moments of wound up pummels that will stomp you into submission, but then they'll get down in the dirt with you. It's a very personal record that doesn't lash out, but more confides. At times it reminded me of UNSAINE with their sludgy art-scum devastation, but still with get up punk rock melodies. Almost like mixing the youthful energy of punk with the aged murky depression of sludge. (MD) (5-song cassette, lyrics included, pluralbeing.bandcamp.com)

**PREENING** – Second demo from these Oakland art punkers who substitute a saxophone in place of a guitar for your standard three-piece lineup. They delicately balance negative space (notes not played), abrasive skronk and solid rhythms to emit an explosive sound. It's somewhere between the MINUTEMEN (*Politics of Time* LP) and early DE KIFT, but also like neither. Truly stellar. (GH) (6-song cassette, lyrics not included, mnordile@gmail.com)

**PROM NITE** – This is the second tape from these Toronto punks and it only has three songs. They play jangly, fun, upbeat punk that makes you want to pogo your ass off at the basement show. They cover "I See Red" by X (bold choice) and make it their own. Great, short tape! (GH) (3-song cassette, lyrics not included, murdercityvideo.bigcartel.com)

**PROM NITE** – *Live! In Studio 3* – Toronto's PROM NITE live on the radio show *Equalizing Distort.* They walk a perfect line between tight and wildly sloppy, which sounds wonderful with their style of catchy, jangly punk. I generally don't enjoy live tapes, but this one contains the energy and vitality of a good live set. (GH) (11-song cassette, lyrics not included, murdercityvideo.bigcartel.com)

**PROTRUDERS** – *Lively Time for Snake Skin Reading* – BLACK RANDY joins FLUX OF PINK INDIANS, and they record through a fast food drive-thru, but it's 1968, and I just

sat down next to Ringo in India. Bye-bye. (JR) 5-song cassette, lyrics not included, protruders.bandcamp.com)

**PURPLE WIZZARD** – *Cream of the Crop* – An extensive collection (probably everything) by this NY garage rock / power-pop band that is very reminiscent of '60s Girl Groups, but active in the '00s. Solid and authentic sounding, but I like my music with more of a bite. (MA) (28-song cassette, lyrics not included, girlsville.bandcamp.com)

**LOS REYES** – No frills instrumental surf music from Belfast, Ireland recalling the VENTURES and the SURFARIS. (GH) (10-song CD-R, lyrics not included, timetobeproudrecords.com)

**SEXPRISONER** – *Tannerhäuser Gate* – Power violence with elements of '90s industrial-inspired sludge and doom. I like the ughs and grunts from the vocalist, cementing the band's punk-hardcore-metal roots via CELTIC FROST and other blackened things. DEVOID OF FAITH / MAN IS THE BASTARD / INFEST / SPAZZ / MISERY INDEX fans take note and get choked by a grimmer, darker spectrum of PV. (JR) (16-song cassette, lyrics not included, sexprisoner.bandcamp.com)

**SOCIAL DIVORCE** – *New York State Politics* – Sharp hardcore punk from Buffalo, New York. Barked female vocals in line with early '90s political punk (like something close to MANKIND?) and songs with as much in common with snotty, middle-finger early Bay Area punk as full throttle '90s anarcho / crust like AUS ROTTEN. DIY presentation in a pro-digipack, this one deserves inclusion beyond the "demos" section, but CD-Rs do as CD-Rs are, my friends. (WN) (7-song CD-R, lyrics included, socialdivorce.bandcamp)

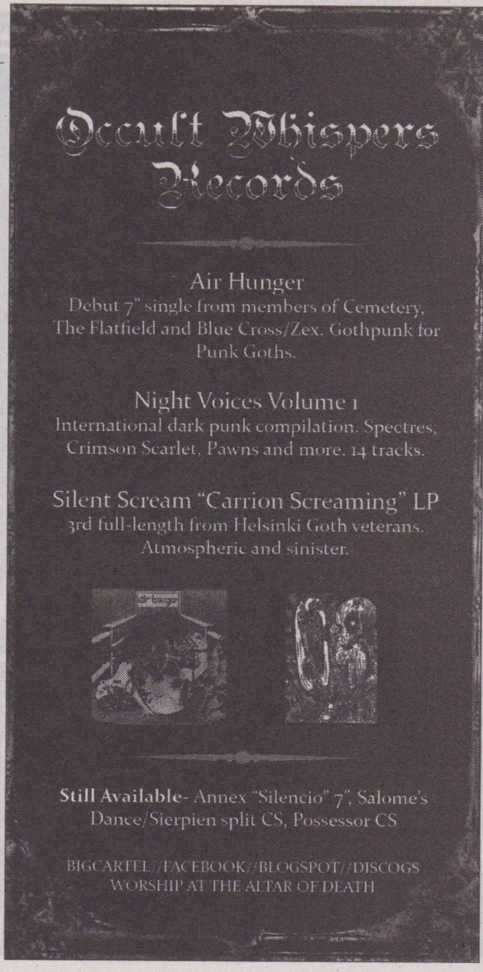
**UNDER A SKY SO BLUE** – *The Spectacle Provides* – Screamo / metalcore specialists are scarce over here at *MRR*…but alas, here we are. This Atlanta band plays that stuff, and seems proficient. The tape I got was blank so I checked out their bandcamp page, and if you dig these kinds of sounds, why not look 'em up. (MA) (5-song cassette, lyrics not included, underaskysoblue.bandcamp.com)

**VIOLENT HUMAN SYSTEM** – *Gift of Life* – What if the ADOLESCENTS and FUGAZI formed a death rock band that loved ICONS OF FILTH? Well here you have it, all on V.H.S. Cool songs about painkillers, immobility, art and sonic effects. Artful, gazey, noisy, heavy at times, and indie sounding, with nice harmonizing from the dual vocals. A sold timeless tape with tons of comparable material on it (studio album plus demo album) that feels like a lost generation's dawn before our modern chaos. (JR) (9-song cassette, violenthumansystem.bandcamp.com)

**VOG** – *Maximum Eyeroll* – Portland punkers with a hatred for condos and bros…and if you've been to Portland lately, you'll know there are plenty of them to hate on. Simple, repetitive (almost to a fault) and directly to the point on every song. VOG plays fun punk, best heard drunk and pogoing. (GH) (3-song CD-R, lyrics not included, vogpdx.bandcamp.com)

**THE VON HOWLERS** – Predictable rock riffs back up overbearing lyrics about drugs, booze and women. It sounds like the opening band for BLUES HAMMER at a dog's birthday party. (GH) (14-song CD-R, lyrics not included, thevonhowlers.com)

**WALLBREAKER** – *Fuuuuuuuukkkkkkk.* The eponymous track that starts this demo is pretty much all I need from hardcore punk in 2017. So simple….and honestly? It's generically applicable but absolutely on fukkn point. Y2KHC for the New Millennium; this demo is absolutely and 100% exactly what these kids were trying to do when they started…and they fukkn did it. (WN) (5-song cassette, lyrics included, wallbreakerstraightedge.bandcamp.com)



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# ZINES

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(JB) Julia Booz
(KS) Kenn Suto
(MM) Marissa Magic
(MR) Mikey Minicomix

**THE FAILURE IS SYSTEMIC**
**22 pgs**
A well-done comic that illustrates the various ways that the system is working exactly as intended to benefit the rich at the expense of everyone else. Different members of the Mission Mini Comix collective presumably took turns drawing various pages, and while each person's style is a bit different, everything is good and intricate, and not too stark in visual tone considering the subject matter. There's a lot more cool stuff on their website as well. (DG)
missionminicomix.com

**INTERSECTIONALITY NOW BOX SET**
**$5–$10 ppd / 52 pgs**
"We want our feminism to be fun but also make us uncomfortable." This call to action is part of the mission statement of Intersectionality Now, an LA-based feminist collective that makes zines, organizes events like panels and workshops, and creates space for marginalized identities. The zines in this packet come in a little plastic binder, and are all on the topic of decentering whiteness, recognizing white supremacy in white feminism, and promoting an inclusive, intersectional feminism that dismantles hierarchy and privilege. There are six in all, five in English and one translated into Spanish. "Transwomen Have Always Existed in Feminism" arose from the panel "Politicunt: Convent for the Apotheosis of Lesbian Activity," and asks questions about emotional labor, violence, and white supremacist architectures, while also including a huge list of resources (books, essays, websites) for further reading and discussion. Another one talks about seeing representation of WOC in political leadership, and the subject of power. This collective is so totally righteous and inspiring, I love that they exist and are doing this important work. The zines are all very urgent and colorful, with bold typefaces and neon paper. They can be viewed on the website in the contact. Do it! (JB)
hey@feministpizza.org / feministpizza.org

**MISHAP #36**
**$2 / 34 pgs**
CW: This zine and this review talks about rape culture. *Mishap #36* starts off with a long piece about the 2016 Presidential Election and the protests thereafter, comparing them to the Anti-Iraq War protests, and about the author's relationship to protesting and resistance. Nothing wildly original in any of that, but it's written pretty well and with the even keeled view that comes with age so I enjoyed the thing. The suggested reading list that followed was expansive, but I would have liked more description of each book. Then it shifts into the statement of purpose of Men Against Rape Culture (of Eugene, OR) that flows into a piece about the objectification of breast cancer awareness. The last part is about the author's wrestling over the course of their life with how to put their complex sexual identification into words. All of these last few parts shine in quality and drew me in further. After reading this zine I thought (as a cisgendered man) that more men should be writing and reading zines about these topics, and then discussing it with other men. Why, when it comes to breast cancer, did people find it necessary to run "I heart boobies" campaigns to get men interested? What is rape culture? What do you call yourself when you like girls and boys and you don't feel comfortable with any of the labels because you're trying to recognize your privilege as well? These are great questions that while not easily answered are talked about in this zine with grace and thoughtfulness. Gentlemen, I highly recommend this publication—we owe it to the women of the world to talk with each other about the issues discussed in this zine and work harder on addressing them. (KS)
PO Box 5841 Eugene, OR 97405

**PUNK: THE PHOTOGRAPHY OF JORGE SANCHEZ ARCOS**
**free / 18 pgs**
A cool photozine that documents various hardcore and punk bands between 2006 and 2013, ranging from smaller locals to household names. The photos are quite good: whether individual members, full band, or crowd / band interaction is the subject of a given photo, the photographer is able to capture the ephemeral euphoria of the live setting well, and the photos are generally good in terms of quality and contrast. The author includes a list of equipment used at the end, which is a cool thing to do as well. (DG)
beesone71@gmail.com

**RAZORCAKE #98**
**$4 / 112 pgs**
I feel like *Razorcake's* featured content is ultimately hit-or-miss, and politically leans more liberal than leftist / radical, but when they're on it, they do really good, in-depth, and creative things. This issue, I found the "One Punk's Guide to Peace Corps Service" to smack of saviorism ("I wanted to do something bigger than play to ten people in a Midwestern basement"), with little analysis of the United States's past and present relationship with Colombia or how a stated mission of "to help promote a better understanding of Americans" is in-person propaganda. It is peppered with moments of self-awareness and some useful insights into the inner workings of the program. The in-depth interview with Mikey Erg serves as both a personal history and one of the Ergs!, which I'd imagine anyone who has been obsessed with pop music from a young age can relate to. Finally, the punk photography roundtable with Dawn Wirth, Chris Boarts-Larson (was wondering if she'd been doing anything as of late!), Martin Sorrondeguy, and Patrick Housek is another excellent read. It goes into

the backgrounds and crafts of the four photographers in a way that even people with little frame of reference for the technical aspects will want to pay attention to. (DG)
PO Box 42129, Los Angeles, CA 90042 / razorcake.org

**ROCK'N'ROLL FOREVER!**
**$16.50 ppd / 108 pgs**
Deeply affecting and far-ranging, this photo zine is full-color newsprint and comic-sized, containing 600 photos narrowed down from 10,000 taken over the past ten years. Ben Trogdon always carries a beat-up plastic little film point and shoot, and is always shooting everything and everyone around him, at least a roll a week. His dedication to documenting hardcore and punk is matched only by his enthusiasm for finding and sharing the best bands, the most authentic underground, the filth we all live and breathe. The purpose of this zine is to inspire the youth of America to have a new rock'n'roll revolution! He's such an aesthetics-hound, and modeled this collection off of '70s music rags and paid excessive attention to every tiny detail. These photos span the continental United States (with a few from Mexico / Paris) and aren't just of live music but also some very stylish punx partying, reflecting, making out, and doing crimes. They span all emotions, all motives, every curve and shout. The bands and humans are mostly named, but there are a few haunting anonymous photos to leave you guessing and wanting more. If you've been an admirer of *NUTS!* magazine (as I have), this is a treasure trove of all the curated madness that goes along with the lifestyle. This collection is also beautifully adorned with evocative and dark illustrations by Eugene Terry, Mateo Cartagena, Somer Stampley, Sam Ryser, Sonya Sombreuil, Cecilia Caldiera, Lauren O'Connor, and Nick Welch. This is the most must-have collection of punk photography since Martin Sorrendeguy's *Get Shot*. So get it! (JB)
PO Box 1959, New York, NY 10013 / vegetablesgreen@gmail.com

**SUBDUDE #1 & 2**
**$3 / 24 pgs & 36 pgs**
*Subdude #1* is a mellow little zine out of Bellingham, WA talking about connectivity between people, people saying they are going to do things and then flaking, and how overwhelmed we can be by choices. This zine has the kind of genuine sweetness and goodwill for people (mixed with a pinch of naiveté) that would be easy to take a swipe at, but in truth it was a pleasant read. We should ask ourselves such simple things as why we don't follow through on the things we say we will do, and it's always a good reminder when overwhelmed with options to stop, breathe, and maybe put down the smartphone. Pick up a zine instead. Maybe this one.

In the realm of personal zines (never "perzines") *Subdude #2* is both a quality step up from the first issue and a nice sharing of the slices of life that we can all relate to. In this issue there's a touching bit on a childhood obsession with *Masters of the Universe* that morphs into talking about burgeoning teenage sexuality, a few lists of books being currently read, and a nice essay about the feelings the author had around taking a bicycle repair class. Sure, none of it's earth shattering, but this is a solid zine and well worth the read. (KS)
1901 E. Sunset Drive, Bellingham, WA 98226 / subdudezine@gmail.com

**VISITING DAY**
**$3 / 32 pgs**
*Visiting Day* is a fascinating black and white zine about visiting someone in Rikers Prison. There's three perspectives here: that of the inmate, Jarrod, and his trip from general population to the visiting area; Jarrod's partner Maud preparing for and coming to the prison; and a little bit of Jarrod's friend Nate who comes along. The three perspectives all come with different style art, which all fit the people well it seems. Overall this is a really tender, thorough, and engaging breakdown of what it's like to be visited or visit someone in prison. There's nothing really about what they talk about in the actual visit—which is fantastic because it keeps you focused on how difficult it is to see someone in jail (ex: you have to bring quarters to pay for a cubby to store the personal effects you are forced to remove; inmates wait for hours between stages of transport before getting to actually getting to see their visitor). Get this zine to learn more about how prison works on the ground and to appreciate the journeys the state forces people to take just to see those they love. Just get the zine, really. (KS)
gnarlyasiwannabe.storeenvy.com

**XICANX CRYBABY: SOUND AND FURY: A PHOTOZINE**
**$7 / 18 pgs**
This zine consists of various photos taken at this year's Sound & Fury Fest. In addition to being filled with excellent quality full-color photos, the author does cool cut-and-paste word and letter arrangement with band names, and sometimes will include lyrics or add other visual elements to a band's photo or spread. I'd be very curious to see what else Jocelyn has done. (DG)
xicanxcrybabyzine@gmail.com

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OUT JULY 29, 2017

Photo: Andrew Jonson

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SCENIC

NEW YORK CITY

COCKNEY REJECTS
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JULY 14 @ BROOKLYN BAZAAR

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THE LOVE SONGS / MORAL PANIC / BEACHCRAFT BONANZA
JULY 14 @ CAPE HOUSE

KATIE ELLEN
WORRIERS / THIN LIPS / CAMP COPE
JULY 14 @ THE SAFARI ROOM AT EL CORTEZ

TSUNAMI BOMB
TRASHY
JULY 15 @ CAPE HOUSE

THE FAR EAST / STEADY 45S
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